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September 1991
ISSN 0269-9761

Dear Readers

We've some particularly tempting patterns for you this time, designed to take you prettily from summer to autumn. Perhap we shall be lucky and have one of those warm, golden Septembers when cream with flowers or cables is perfect, but perhaps ruby, or soft olive lambswool, will be more appropriate.

All this is speculation as I write but what is certain is that September brings the new school year. We have "Spotlight-ed" some of the machine knitting tuition that will be available but do make local enquiries as we only have space for a few courses.

Miss MKM goes back to school as "Rosie". Thank you to all the children who chose a name and we hope you won't mind Rosie if this is not the one you picked but it was the most popular.

Just to complete our back-to-school theme, the prizes for our competition are three correspondence courses from Direct Knitting and Sewing Limited. So if you are still on holiday as you read this, make the most of it, the new term is just around the corner.

Sheila

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CONTENTS

WIN POSTAL TUITION
See page 81

DESIGNS

1. **Sweater with flower border** 9
Standard gauge punchcard machines
2. **Loose cabled sweater** 14
Standard gauge machines
3. **Man's Fair Isle sweater** 21
Standard gauge punchcard machines
4. **Polo neck sweater** 25
Standard gauge machines
5. **Jacquard waistcoat** 26
Singer 9000 electronic machines
6. **Flowered cardigan** 31
Passap or Pfaff Duomatic machines
7. **Sweater with multi-colour ribs** 41
Standard gauge punchcard machines
8. **Sweater with embroidered diamonds** 50
Standard gauge punchcard machines

This month's "Guest" is designer Nina Miklin. Patterns 4 and 5 show her expertise with style, yarn and colour. See page 25.

9. **Fair Isle sweater with chain stitch** 56
Standard gauge punchcard machines
10. **Sweater with lace collar** 65
Standard gauge machines
11. **Rosie's school uniform** 70
Standard gauge machines
12. **Child's sweater with ducks** 76
Chunky machines
13. **Rabbit jumper and blanket** 82
Standard gauge punchard/electronic machines

REGULARS

Abbreviations 4
Back Issues & Subscriptions 86
Binders 79
Classifieds 87
Competition Result – May 1991 5

EDITORIAL

Chunky Chatter – Colourful knitting 18
Competition – Win instruction courses from Direct Knitting 81
Creative Intarsia – Alphabetically yours 45
Dear Anne – Your letters 38
Duomatic Update – Racking 32
Guest Spot – Nina Miklin 25
Help Line – Reader writes to reader 44
Iris Bishop Special – Omega Workshops style 52
Kaleidoscope – School uniform for Rosie 70
Kids' Korner – Something for the children 94
Knitmaster Corner – The chunky electronic 12
Last Word – Late news 85
Latch On – Older machines 23
Masterclass – New season's fashion 36
News Line – Keeps you up to date 4
Oh Brother – Neat beginnings 46
Pfaff Creation 6 – Electronic designing 60
Question Time – A chat about those problems 62
Singer Special – Basic ribs Part 2 68
Spotlight – Courses for the new term 72
Teach In – Holding position 74
The Woolleys – As Doug Baker sees it 63
Tinkering With A Toyota – Machines and spares 54
Yarn Guide – Yarns used this month 80

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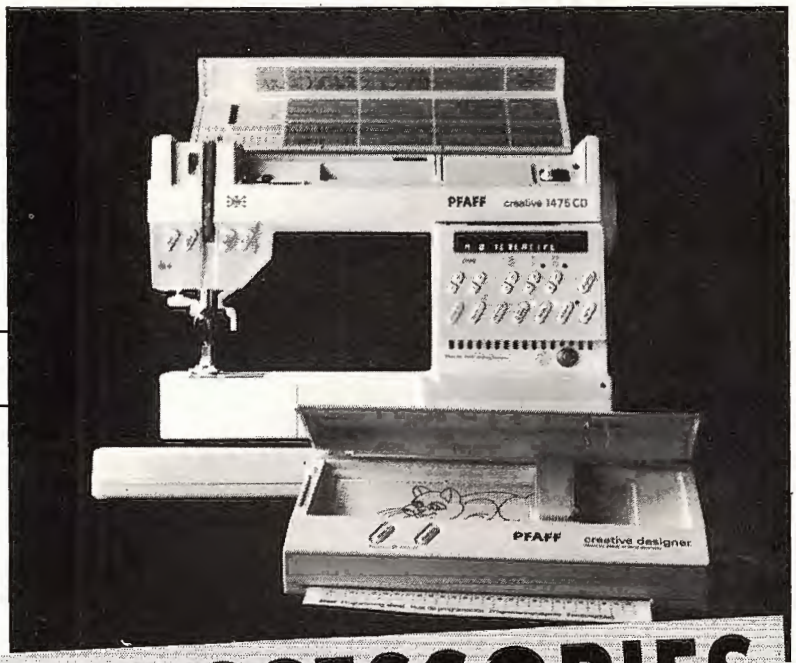
Keni Freeman



MACHINES AND ACCESSORIES

Pfaff have a new sewing machine on the market. The Creative 1475 CD is, Pfaff believe, the Rolls Royce of sewing machines, incorporating an amazing computer memory with a design facility that allows you to employ the 481 pre-programmed stitch patterns, or a combination of them, to embroider or decorate clothes, furnishings and accessories. There is also a unique Scanner Unit, enabling you to programme-in any design or special picture you would like to recreate – all at the touch of a few buttons.

As well as these features, the Creative 1475 CD is a practical sewing machine simplifying even potentially difficult tasks such as buttonholes, giving you a wide range of different types of specialised tailoring techniques. The Pfaff eight-way multi-directional feed system enables the machine to sew in eight different directions at the touch of a button, allowing a variety of exciting effects to be created.

New maxi stitches, including maxi monograms, produce stunning designing up to 40mm wide, with the mirror image facility allowing automatic doubling of the image. Quilting, patchwork and heavy duty sewing is made easier by the Creative's unique dual feed system, which allows fabrics up to 12 layers thick to feed through evenly and that includes denim and leather.

The Creative 1475 CD is available at your local Pfaff sewing machine stockist.

I have recently heard from Eve Bull. Eve runs a business called **Eve Bull Labels** and she supplies labels for those who require them in smaller quantities. The thing about Eve's labels is that they are basically woven labels but have your name/company name printed on to them. There are ten woven designs ranging from flowers to a train and all can carry printing. The prices range from £1.99 for ten labels to £13.00 for 100. All the labels can be hand printed with two lines of wording, although if you require more than two lines, a minimum of fifty labels has to be ordered.

For those of you in business, you might like to know that Eve can supply matching swing tickets for some of the labels as well as plain white swing tickets. Other labels include content, washing instructions and size labels.

Eve started her label business when she could not find anyone to supply small numbers of personalised labels. Although most of her orders are now for a minimum of fifty, she will still print as little as ten because there are many of us who do require a few at a time.

If you require more information, on receipt of an S.A.E., Eve will be happy to send a leaflet, samples and order form. Further details from Eve Bull Labels, Long Dyke, The Drive, Chichester, Sussex PO19 4QA.

ABBREVIATIONS

alt = *alternate(ly)*
beg = *beginning*
ch = *chain*
cm = *centimetres*
cont = *continue(ing)*
dc = *double crochet*
dec = *decrease(ing)*
foll = *following*
g = *grams*
HP = *holding position*
in = *inch(es)*
inc = *increase(ing)*
K = *knit*
mm = *millimetres*
MT = *main tension*
MT−1, MT−2, MT−3 = *one, two, three full sizes tighter than main tension*
MT+1, MT+2, MT+3 = *one, two, three full sizes looser than main tension*
MY = *main yarn*
N(s) = *needle(s)*
NWP = *non working position*
P = *purl*
patt = *pattern*
RC = *row counter*
rem = *remain(ing)*
rep = *repeat*
ss = *stitch size*
st(s) = *stitch(es)*
st st = *stocking stitch*
tog = *together*
UWP = *upper working position*
WP = *working position*
WY = *waste yarn*

HOT GOSSIP

A housewife and mother of five, Pauline Taylor of Cheltenham, has knitted her way to single-handedly raise the money required by a fund-raising project, using her knitting machine.

Just over a year ago, Pauline started on her "Brotherly Links" (guess what machine she uses?) crusade. It all began after a visit tc an Action Aid talk four years ago, which prompted Pauline to sponsor a child in the Gambia. On a trip three years later to visit the child, she was horrified by the situation in that and other African countries.

In the past year she has knitted over three hundred children's garments as well as special adult commissions. All proceeds from their sale have gone to Action Aid to build a health centre.

Pauline has made an incredible contribution, providing the means to build the centre at a cost of £5,000 to £6,000, but now she is continuing her work to provide equipment and training.

Well done Pauline! It really shows what we could achieve with our knitting machines!

YARNS

If you enjoy embroidering on to knitwear, Madeira Threads have recently launched an exciting new product in the embroidery market called **GlissenGloss.**

It is a range of both traditional and speciality threads for embroidery and other crafts, specially wound in small manageable lengths, then on to handy pocket-sized cardboard bobbins. There are also several neat little storage boxes available in two sizes, either filled with various assortments of the threads, or with 40 empty bobbins on to which you can wind favourite sewing threads.

The GlissenGloss product itself comprises a range of threads from standard embroidery floss and silks to metallics, lustrous braids and tapes, together with speciality fun items such as Frizz and Estaz.

Available through craft and embroidery shops across the country, the threads range from 82p per bobbin, whilst the large and small keepsake boxes retail around £5.45 and £3.55 respectively including 40 empty bobbins. The filled boxes will retail around the £24.30 mark.

King Cole have added new colours to the range of an old favourite. Petal now has seven new shades including Cornflower, Carnation, Lilac and Orchid. The yarn is being re-banded with a new design and is available as a 100g ball. If you are a user of the King Cole Esprit and Carolina yarns, you might like to know that there are a further 12 leaflet knitting patterns now supporting these yarns. Further information from your local King Cole dealer.

Tamm Yarns are running a special machine knitting club service whereby clubs ordering yarns to a minimum value of £100 can purchase them at a substantial discount. Post and packing for this service is free of charge. If you would like to obtain a shade card set, the cost is £1.50, whilst the Tamm Designer Collection Pattern Books can be purchased at £3 each. For further information about this special service to clubs you can write to Tamm Yarns, The House of Corbiere, Weston Road, Weston-upon-Trent, South Derbyshire DE7 2BH.

I have just received a "News Flash" from Nina Miklin. Two stockists of Nina Miklin's Italian yarns are staging a special promotion of her new yarn "Bellini", the Alpaca/Kid Mohair/Wool blend yarn and her latest Lamé and Metallic yarns during the last week in September. Nina Miklin will be there personally at Caffle Crafts, Clevedon, Avon, on the 25th and 26th September and Fleece from Leece, Weston-super-Mare on the 27th and 28th September. Nina will be showing her complete range of yarns and latest designs including all the garments featured in her pattern book of Jackets, Cardigans and Coats.

Special knitting club meetings are being arranged for these evenings. For further information about the meetings please telephone Jane Thomas on 0272 877378 for Clevedon and Anne Leece on 0934 633783 for Weston-super-Mare.

6▶

MAY COMPETITION RESULT

It was K. A. Mayhew of Southbourne, Bournemouth who held the key to the Keyto cabinet that was the big prize for our May Competition. Her (or his?) postcard arrived with IMMACULATE STYLE in time to be the first out of the bag, just ahead of the card from Shirley Sheldon of Morecambe, Lancashire who becomes the runner-up.

Therefore the super Hornblower knitting machine cabinet and bench, goes to K. A. Mayhew and Shirley wins the intriguing new Rolyspace folding storage box for knitting and sewing accessories. Congratulations all round!

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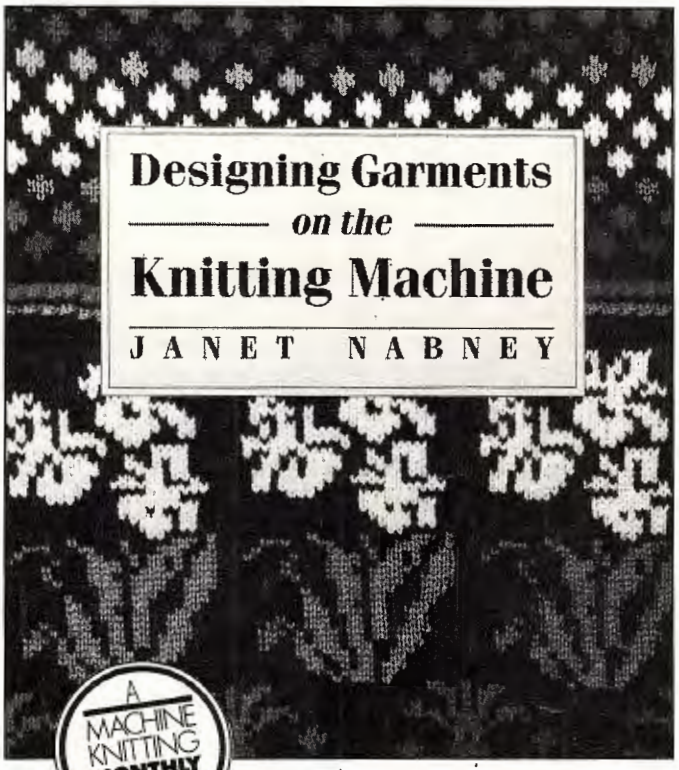


Freeline

As I mention in more detail opposite, there is a new book out by Janet Nabney which is published by Batsford. **Designing Garments on the Knitting Machine** is full of information for the machine knitter who wants to get the most from her machine but up to now has had a few problems regarding garment design and construction.

Machine knitters with a dressmaking background seem to understand charting attachments more easily than those with just a hand knitting background, but this book aims to help everyone, whether you have a charting attachment or not. It is full of clear design ideas, whether you are looking for help with measuring, grading or simply shaping.

Batsford have very kindly offered us five copies of **Designing Garments on the Knitting Machine** as this month's Freeline! They usually cost £17.95 but you could be a winner of one of these super books. To enter, simply write to us at 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Mark your envelope "Batsford Freeline", enclose your name and address and the first five names drawn from the postbag at the end of the month will be the lucky winners.

HOT GOSSIP

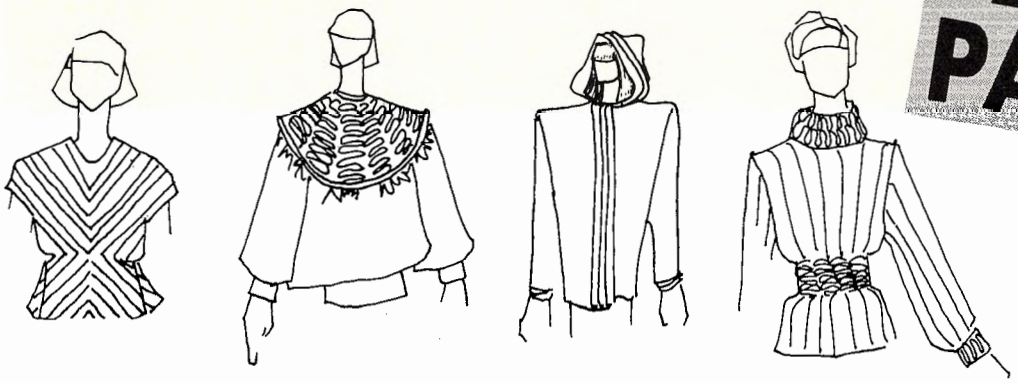
Just to keep you in the picture about some of the exhibitions due in September . . .

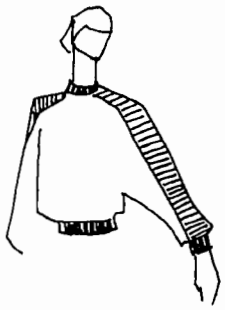
20th to 22nd, The London Knitting & Needlecraft Exhibition, Picketts Lock Centre, Edmonton, London.

26th to 28th, Creative Stitches, Westpoint Exhibition Centre, Exeter, Devon. 10.00am to 6.00pm daily, 9.00pm Friday. Further details from ICHF, Dominic House, Seaton Road, Highcliffe, Dorset.

Ever one to try something new, **Kathleen Kinder** is holding an introductory day course entitled, **Design with a Home Computer**. The event will be held at the Watershed Mill Business Centre, Settle, on November 9th. If you are interested in attending this or any other course held by Kathleen, please send an SAE to Kathleen Kinder, Valley View, Station Road, Giggleswick, Settle, North Yorkshire BD24 0AB, or telephone 0729 822444.

BOOKS/ PATTERNS





A new book recently on the market from **Batsford,** is by Janet Nabney and entitled **Designing Garments on the Knitting Machine.**

Unusually for Batsford, this is a hardback and it therefore retails for £17.95 but there is a wealth of information inside for the machine knitter.

There are over 200 pages filled with designs, pattern ideas, sketches and photographs. The chapters cover not just designing but also punchcard/electronic designing, pattern drafting and garment construction as well as aspects from fashion history.

The first section of the book looks at shape, including measurement and explains how to analyse components within a garment shape. You are then encouraged to integrate knitting and dressmaking techniques. The final section explains the use of special effects and methods of assembly, including combining knitting with other fabrics.

For those of you who do not know Janet, she is a lecturer and tutor of machine knitting and is an assessor for the City & Guilds machine knitting course.

There are many books on the market to help you get the most from your machine but Janet really shows you clearly how to master pattern drafting for your machine, simply by working through logical steps that are used by dressmakers all over the world.

The sketches are taken from Janet's new book, just one of many machine knitting books published by Batsford. For more details write to B. T. Batsford Ltd., 4 Fitzhardinge Street, London W1H 0AH.

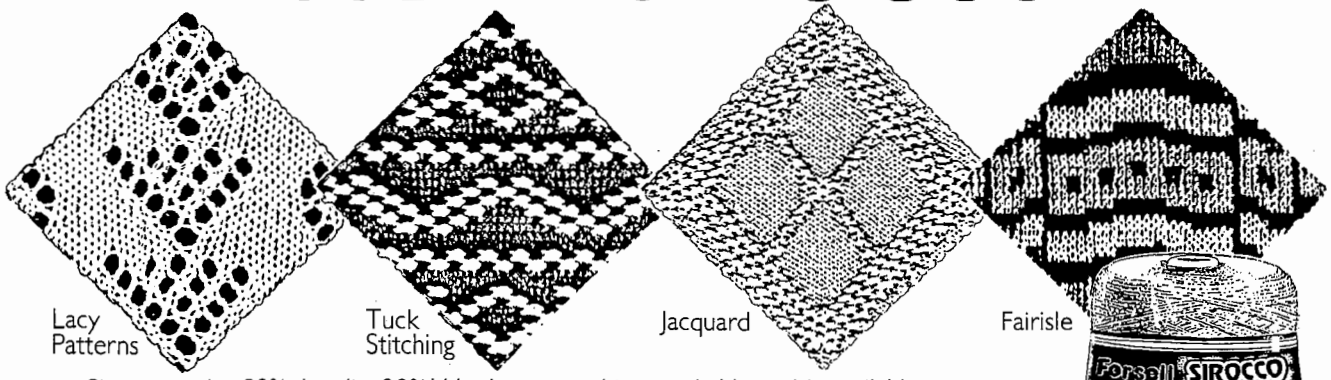
If you are into lace knitting, **Antique Lace Designs for Machine Knitters** by Andrea Ellis could be the book for you.

At present the hand-made lace look is popular, but expensive. Andrea's book, costing £3.95, will help you re-create the antique lace look at a fraction of the cost. As a special offer, she is including a free pattern for a garment knitted in one of the designs in the book.

The instructions take you step-by-step through the basics of knitting in lace, including details on shaping and partial knitting, without the need to refer to your manual. The designs were created for use with Brother electronic machines, but can be used with other makes too.

Available at a cost of £3.95 plus 65p postage from Andrea Ellis, 25 Milford Street, Bristol BS3 1EE.

DO MORE, KNIT MORE WITH SIROCCO



Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, Jacquard and Fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

Sirocco comes in 400g cones, is fully machine washable and is available in an attractive range of colours. It is particularly well suited for use on Duomatic and other double-bed machines.

Sirocco. The versatile and economical addition to the Forsell range of quality yarns. A book of 3-ply patterns for Sirocco is available at Forsell stockists.

Forsell

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1

1 SWEATER WITH FLOWER BORDER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS

King Cole Anti Tickle 4-ply
1 [1, 2] × 50g cones in Aran (MC).
1 [1, 1] × 50g ball in Linden (A).
1 [1, 1] × 50g ball in Bluebell (B).
1 [1, 1] × 50g ball in Wild Rose (C).
1 [1, 1] × 50g ball in Grape (D).
A small amount in Navy (E), Gold (F) and Mink (G).

GARMENT WEIGHT
Finished garment in second size weighs 105g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76-87 [92-102, 107-117] cm, 30-34 [36-40, 42-46] in.
Actual size 95 [111, 127] cm, 37½ [43¾, 50] in.
Length to shoulder 58.5 [60.5, 62.5] cm, 23 [23¾, 24½] in.
Sleeve seam 45 cm, 17¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 1 row MC/A, 2 rows MC/C, 1 row MC/A, 2 rows MC only (st st), 10 rows MC/A, 8 rows MC/B, 2 rows MC only (st st), 17 rows MC/C, 2 rows MC only (st st), 18 rows MC/D, 2 rows MC only (st st), 1 row MC/A, 2 rows MC/C and 1 row MC/A. These 69 rows form pattern.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [85, 97] Ns at left and 72 [84, 96] Ns at right of centre 0 to WP. 145 [169, 193] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and insert comb. Counting Ns on main bed only, push the centre and every foll 4th N at left and right of centre 0 to HP. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 5 rows. Push Ns from HP to UWP **. K 7 rows. Transfer sts for st st. Insert punchcard and lock on first row. Set RC at 000. Using MT−1, K 2 rows. Cont in lace patt from chart, K 8 rows. Release card and cont in Fair Isle patt *. Using MT+1, K 69 rows. Remove card. Cont in st st and MC. Using MT, K 63 [67, 73] rows. RC shows 142 [146, 152] and work measures 37.5 [38.5, 39.5] cm, 14¾ [15¼, 15½] in.

SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows. 121 [145, 169] sts ***. K 84 [88, 92] rows.

SHAPE NECK
Using a length of MC, cast off centre 25 [27, 31] sts. Push 48 [59, 69] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 36 [47, 57] sts. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to ***. K 58 [62, 66] rows.

SHAPE NECK
Using a length of MC, cast off centre 12 [15, 19] sts. Push 54 [65, 75] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 36 [47, 57] sts rem. K 6 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1×1 rib. Push 32 [35, 38] Ns at left and 31 [34, 37] Ns at right of centre 0 to WP. 63 [69, 75] Ns. Work as for back from * to *. Using MT+1, shape sides by inc 1 st at each end of next and every foll 5th row until there are 91 [97, 103] sts. K 3 rows. RC shows 79. Remove card. Cont in st st and MC. Using MT, cont to inc on every 5th row from previous inc until there are 127 [133, 139] sts. K 10 rows. RC shows 176 and work measures 45 cm, 17¾ in. Place marker at each end. K 18 rows. Cast off.

NECKBAND

Join right shoulder seam. With ribber in position and carriage at right, set machine for 1×1 rib. Push 75 [77, 81] Ns at left and right of centre 0 to WP. 150 [154, 162] Ns. Work as for back from * to **. K 5 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 60 [62, 66] sts around back neck and 90 [92, 96] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

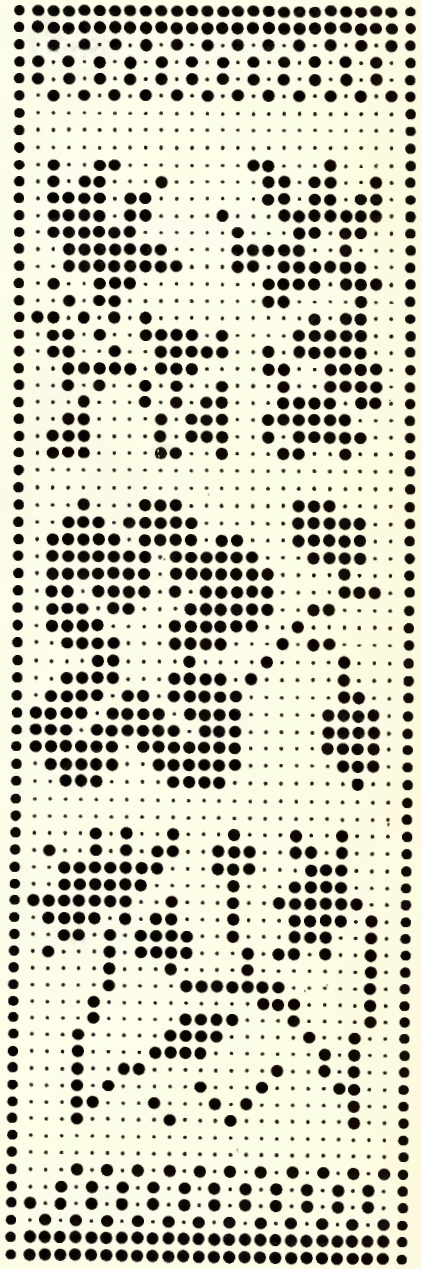
PRESSING

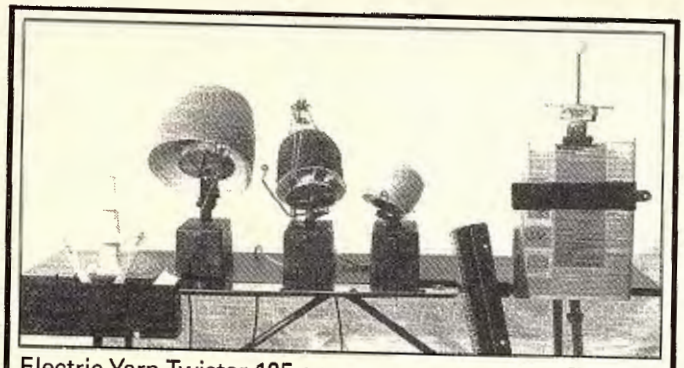
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Swiss darn following chart.

10▶





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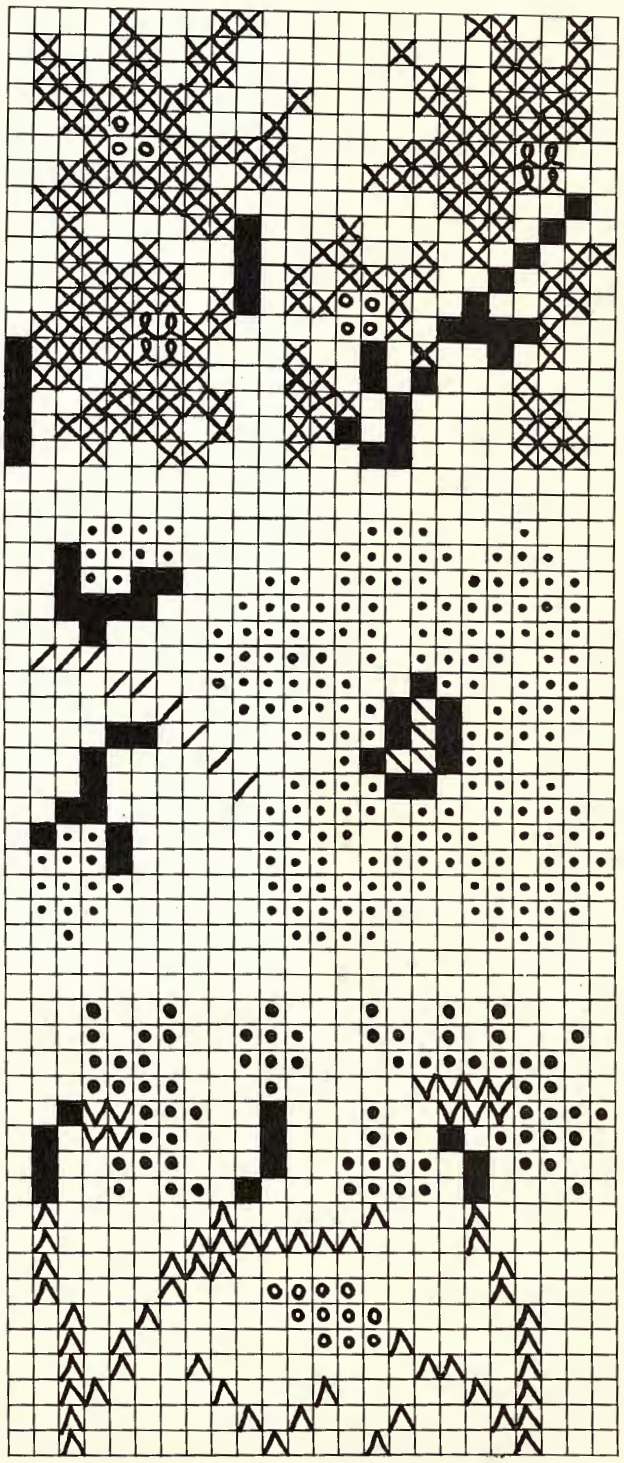
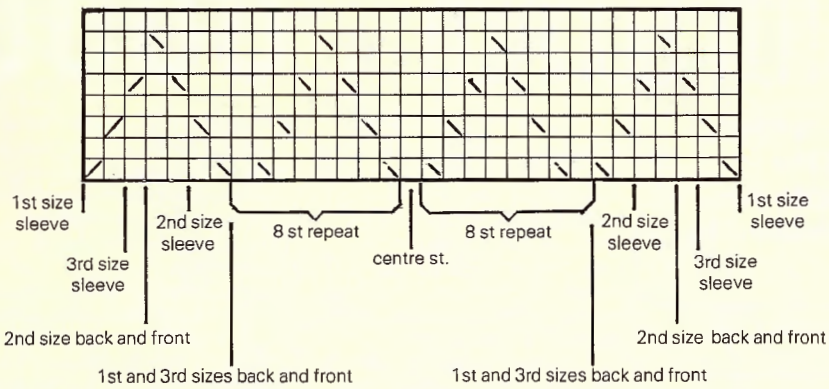
Knitted Colours
□ = MC
= A
● = B
· = C
× = D

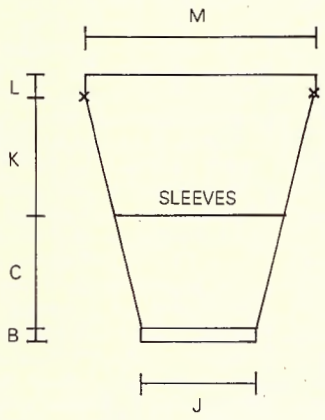
Swiss Darned Colours
■ = A
e = C
V = D
○ = E
\ = F
/ = G



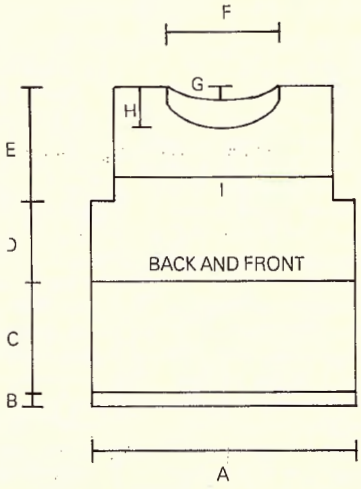
LACE CHART



/ = Transfer st to adjacent N at right, leaving empty N in WP.
\ = Transfer st to adjacent N at left, leaving empty N in WP.



A = 48 [56, 64] cm
B = 2.5 cm
C = 20.5 cm
D = 14.5 [15.5, 16.5] cm
E = 21 [22, 23] cm
F = 16 [17, 18] cm
G = 2 cm
H = 7.5 cm
I = 40 [48, 56] cm
J = 21 [23, 25] cm
K = 22 cm
L = 4 cm
M = 42 [44, 46] cm



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KNITMASTER CORNER

I recently received a letter from a reader asking me for more details about the Knitmaster/Silver 890 Chunky electronic machine and how it could be controlled by the 580 electronic.

Liz Norton

I had mentioned that this could be done in Knitmaster Corner in January 1991. The Knitmaster/Silver Chunky electronic is one of the new range of modular electronics now being imported under the name Silver. What makes this range so new is that the electronic programming part is separate from the needle bed and carriage. All other machines have the electronics built into the machine.

The obvious advantage of the new range is that you can buy more than one bed and carriage (of different gauges) and one electronic pattern controller (EC1) which will work with any of the different gauges. Of course, it's possible that some knitters who already have the 580 standard gauge electronic might want to buy the 890 Chunky electronic without the pattern controller (EC1) and control it instead from the 580. Knitmaster had told me (before they ceased trading) that this was possible.

I had in fact tried this once, but I decided I'd better do it once more and check out any possible problems before writing this article. So back to the machines I went.

After connecting them up, and feeding in a mylar sheet and so on, I started to pattern knit. Last time I tried this, everything had worked; this time there were some correct rows but there were also mistakes galore! After much muttering of "Oh Dear" (or words to that effect!), I tried to settle down and observe calmly what was happening, hoping I would be able to deduce the cause.

The first thing that struck me was that I couldn't hear the mylar sheet being scanned on every row. It was on some rows, but not others. Then I realised that the mylar sheet wasn't moving on on every row.

When I looked at the knitting (I was knitting tuck) I realised that for several rows at a time it would tuck one way and knit the other. Then it would revert to tucking both ways!

I also found that the pattern was moving sideways a needle or two on random rows.

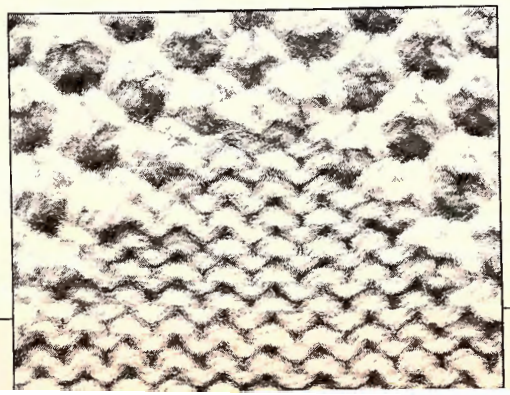
I decided to try the Design Controller and see whether that gave better results. No, it didn't.

CURL CORD

At this point one possibility was looming large in my mind. Perhaps you couldn't control the 890 from the 580. Perhaps my earlier success was a fluke. Perhaps I was going to have to write an apologetic letter to the reader and an apologetic article for Knitmaster Corner.

However, I wasn't convinced. If it could knit a few rows correctly, why couldn't it knit them all correctly? Several times I had checked the curl cord connections, and each time they had appeared to be OK. But it occurred to me that the correct rows always seemed to occur when I started knitting after checking the connections.

At this point I had better explain how I'd connected the machines. The 580 was connected to the mains supply. The usual end of the curl cord was connected to the carriage of the 890. The other end was plugged in to the socket on the back of the 580 (where you normally plug in when knitting with the 580). The control panel on the 580 was then used in the usual way. To use the Design Controller I connected it to the 580, again in the usual way.



While the principle is simple, to actually do it was physically quite difficult. Each machine was on its own knitting table and the machines placed back-to-back. The cord was somewhat stretched, or at least under tension. This is how the machines were as I made my unsuccessful attempts to pattern knit.

I began to wonder if, in spite of the connections seeming to be good, I was in fact continually making and breaking contact as I knitted due to the tension in the cord. This would explain all the errors in programming.

At this stage I decided to remove the cord from the yarn mast and allow it to just drape across the two machines and tables. *Now* the cord wasn't under tension and when I knitted – success, perfect knitting!

I've told this story at some length to show how I go about solving problems. Try to think through what might be the cause and then check out your theory. When things go wrong, many knitters tend to give up and blame the machine. This is particularly so with electronic machines which seem more mystifying than punchcard models. For myself, I find that when I spend a lot of money on something, I am always anxious that either it won't perform as well as the salesperson said it would or, worse, that it will fail altogether. So to start with at least, I'm always on edge and expecting problems.

When I bought my first punchcard machine (a 321), which to me then was a big buy, I felt exactly the same. Many times in the first year I thought it had "gone wrong". Each time it was something I was doing. In fact my 321 didn't "go wrong" until it was about 12 or 13 years old. Then the springs beneath the needle bed started to wear out and it began to make patterning errors, particularly when knitting rib patterns. Knitmaster gave it an overhaul and returned it as good as new for a very reasonable cost, so I felt I had nothing to complain about.

If you have an old machine that is not knitting properly, check the springs. They lie beneath the needle bed, but can easily be checked by pressing down on the needles (in "A" or "B" position). You'll notice a springy feel. If the spring is broken, the needle doesn't spring up and down and feels quite loose in its groove.

However, back to the 580/890 combination. I had succeeded in getting the combination to knit correctly by draping the cord between the two machines. I felt though that this was rather untidy and the cord was likely to knock the accessories and bits and pieces sitting on the table behind the machine on to the floor. I thought an extension cord would be better.

It seemed to me that I needed a cord or cable about four feet long, with a socket on one end like the socket in the machine and a plug like the one on the curl cord on the other end. I could then plug the straight end of the curl cord into the socket end of the extension and the other end of the extension into the machine. The two machines could then be a few feet apart and the curl cord could be positioned on the yarn mast.

I took the curl cord to our local specialist electrical shop, only to find that the connections required were a 7-point DIN socket and plug and that the usual ones in this country are 5-point DIN. It isn't possible (I was told) to buy the extension ready-made and if the dealer were to make one up for me he would have to buy a full reel of the special cable needed to connect the plug and socket (and which is different to that for 5-point DIN sockets and plugs). He would then be left with a full reel minus four feet of cable which would presumably sit in his stock room for ever more. I didn't even ask!

SPECIAL CABLE

So it seems my idea of an extension is a non-starter. It would seem to me then that though it is possible to control an 890 from a 580, it is probably really only suitable as a temporary stop-gap. It may be useful to do for instance if you buy the 890 needle bed and carriage first and then save up for the EC1 controller.

The EC1 pattern controller and the 890 are very like the 580. If you have a 580 you shouldn't have any problems understanding the 890. The controller on the 890 has the same pattern variation buttons, and of course the inspection light works in the same way.

There are two main differences between the 580 and 890 with the EC1. The EC1 pattern controller has two stitch width controls. (The 580 and all the earlier electronics have only one.) The left indicator indicates the left edge of the pattern to be scanned, and the right shows the right edge of course. This means you can draw a pattern on the right of the mylar sheet and tell the machine to use only that

pattern, ignoring any pattern drawn on the left side. On the 500 series of electronics the machine always starts scanning at the left, so all patterns have to be drawn starting at the left edge of the mylar sheet.

The second difference is the side levers on the carriage. On the 500 series, the side levers are controlled by the cam lever. This means that the cam lever has to have more positions than on a punchcard machine. As well as the usual tuck, slip, punch lace and Fair Isle, there is circular, English rib and knitweave.

On the 890, the side levers are controlled by the knitter, so the cam lever positions are the same as on a punchcard machine. Silver have told me that the standard gauge version of the modular electronics has side levers controlled by the cam lever like the 500 series. So this feature varies with the exact model.

The Design Controller (PE-1) can be used with the EC1 pattern controller and with the 580. A knitter rang me up to ask how to connect the Design Controller to the EC1. Like me, she had bought the Design Controller with the 580. Having later bought the 890 there was nothing in the 890 manual to tell her how to use the Design Controller.

The Design Controller lead plugs into the EC1 at the left hand side (near to where the lead to the curl cord emerges). If you look in the 890 manual on page 21 where each part of the EC1 is listed and indicated, you will find the socket for the Design Controller listed.

When you read a pattern into the Design Controller (PE-1) using the pattern controller (EC1), position the left-hand stitch width pattern indicator at the left edge of the *pattern* to be read, and the right stitch width indicator at the extreme right of the *pattern controller*. Then programme the width of the pattern into the Design Controller (PE-1) in the usual way.

Silver have also told me that anyone buying a Design Controller with an EC1 pattern controller (rather than with the 580) now gets a separate manual explaining its use with the EC1.

Finally, if you have both a 580 *and* an 890 with the EC1 pattern controller and the Design Controller, it is possible to read a pattern into the Design Controller using the EC1 and then unplug the Design Controller and move it to the 580. This would be useful if you want to use a pattern on the right of the mylar sheet on the 580.

PS I've just realised that you can alternatively control the 580 direct from the EC1 pattern controller. Connect the 580 carriage, curl cord and EC1 pattern controller just as you do on the 890. Plug the EC1 controller into the power supply, but don't *plug the 580 into the power supply.*

The chunky electronic can knit patterns on a dramatic scale.

WHAT'S IN A NAME?

This will be our last Knitmaster Corner, not because we have lost interest in Knitmaster owners but to avoid confusion. Liz Norton and her "corner" will still be here but it will be renamed "SIMPLY SILVER".

The feature will continue to be of particular interest to Knitmaster owners but also to Silver owners in the UK, to Empisal owners in Europe and to Studio and Singer owners in the United States and Canada.

Again, what's in a name? The machines that Liz will be writing about are those made by Silver Reed and distributed world wide but which are frequently sold, as Knitmasters were, under the name of their distributor.

So if your machine is a Silver Reed, whatever its name, the feature to read is

SIMPLY SILVER,

coming next month

2 LOOSE CABLED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Designer Yarns Tussah Effect Cotton.
1 [1, 2] × 500g cones in Aran (MY).
GARMENT WEIGHT
Finished garment in second size weighs 480g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Designer Yarns, PO Box 18, Longcroft, Keighley, West Yorkshire BD21 5AU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 99 [109, 119] cm, 39 [43, 47] in.
Length to shoulder 56 [58, 60] cm, 22 [22¾, 23¾] in.
Sleeve seam 45 [46, 47] cm, 17¾ [18, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).
33 stitches and 41 rows to 10 cm, 4 in measured over cable pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping front neck, remember to latch up 'Purl' stitches for cable pattern before casting off.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 73 [79, 87] Ns at left and 73 [79, 86] Ns at right of centre 0 to WP. 146 [158, 173] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−3/MT−3, K 14 rows. Transfer sts for st st. *
MACHINES WITHOUT RIBBER
Push 73 [79, 87] Ns at left and 73 [79, 86] Ns at right of centre 0 to WP. 146 [158, 173] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
ALL MACHINES
2ND SIZE
Inc 1 st at each end.
3RD SIZE
Inc 1 st at right edge.
ALL SIZES
146 [160, 174] sts **. Set RC at 000. Using MT, K 102 [110, 118] rows. Work measures 28 [30, 32] cm, 11 [11¾, 12¾] in. Place marker at each end. K 104 rows.
SHAPE NECK
Using a length of MY, cast off centre 46 sts. Push 50 [57, 64] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. Cast off rem 41 [48, 55] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Set RC at 000. Using MT, K 1 row. Using WY, K a few rows and release from machine. Push 83 [91, 99] Ns at left and right of centre 0 to WP. 166 [182, 198] Ns. With carriage at left and P side facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 001. Using MY, cont in cable patt following chart. K 101 [109, 117] rows. RC shows 102 [110, 118] and work measures 28 [30, 32] cm, 11 [11¾, 12¾] in. Place marker at each end. K 74 rows.
SHAPE NECK
See Knitting Notes. Using a length of MY, cast off centre 32 sts. Using nylon cord, K 67 [75, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 49 [57, 65] sts rem, then on every foll 4th row until 47 [55, 63] sts rem. K 14 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

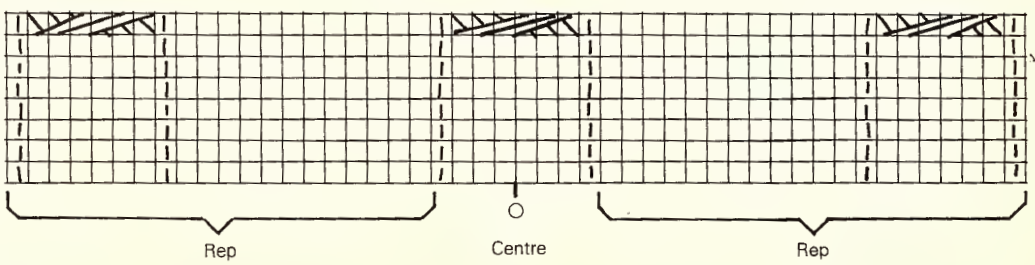
SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 37 Ns at left and right of centre 0 to WP. 74 Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 37 Ns at left and right of centre 0 to WP. 74 Ns. Work as for back from * to *.
ALL MACHINES
Inc 1 st at each end. 76 sts. Set RC at 000. Using MT, K 1 row. Cont in cable patt following chart over centre 8 Ns. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 84 sts, then on every foll 4th row until there are 98 sts. K 2 rows. RC shows 41. Cont in st st. Cont to inc on every 4th row from previous inc until there are 164 sts. K 2 [6, 10] rows. RC shows 173 [177, 181] and work measures 45 [46, 47] cm, 17¾ [18, 18½] in. Cast off.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 179 Ns on both beds to WP. Arrange NS for 2×2 rib (2×1 N arrangement). Using MY, cast on

CABLE PATTERN



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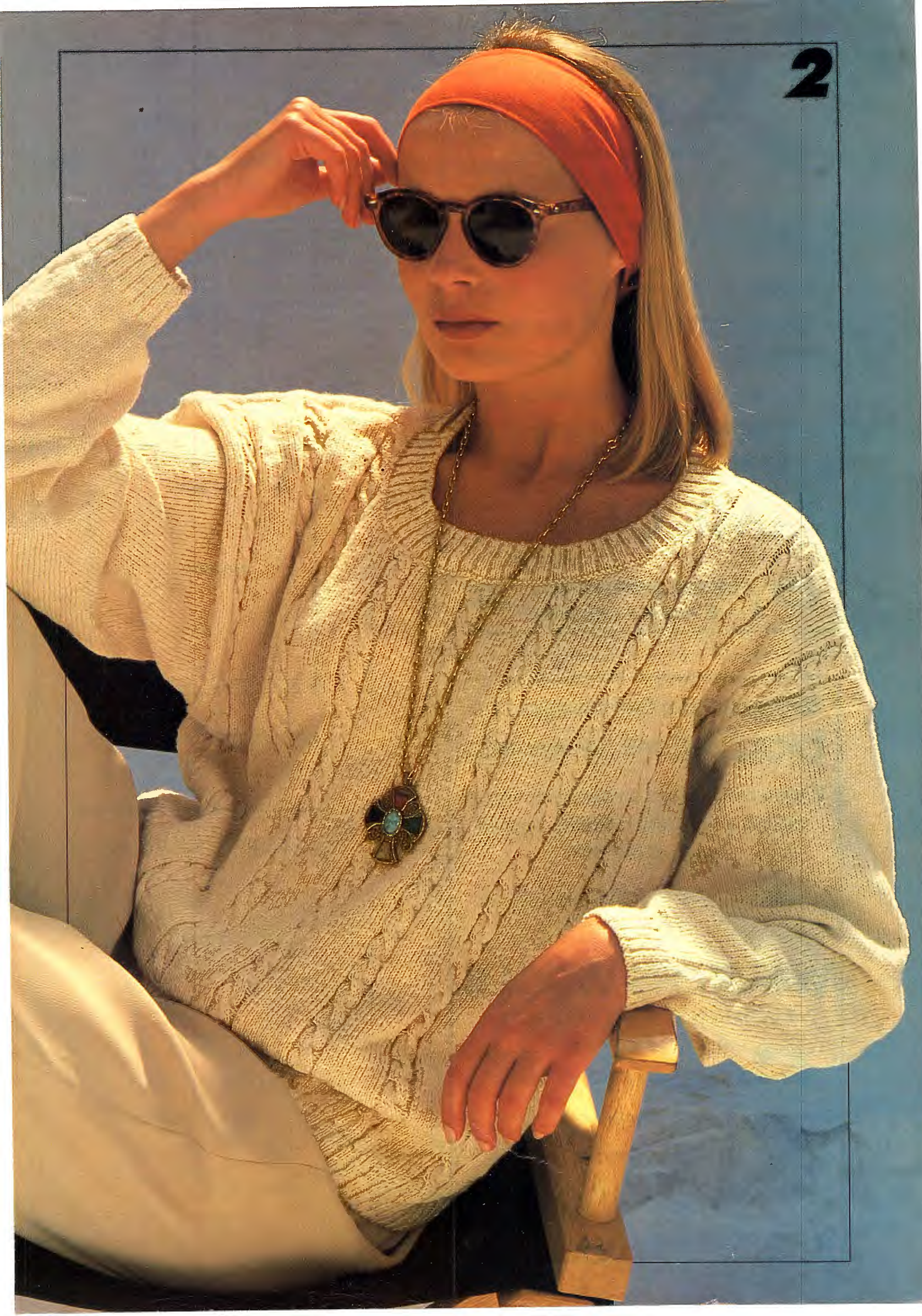
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NS

and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 14 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

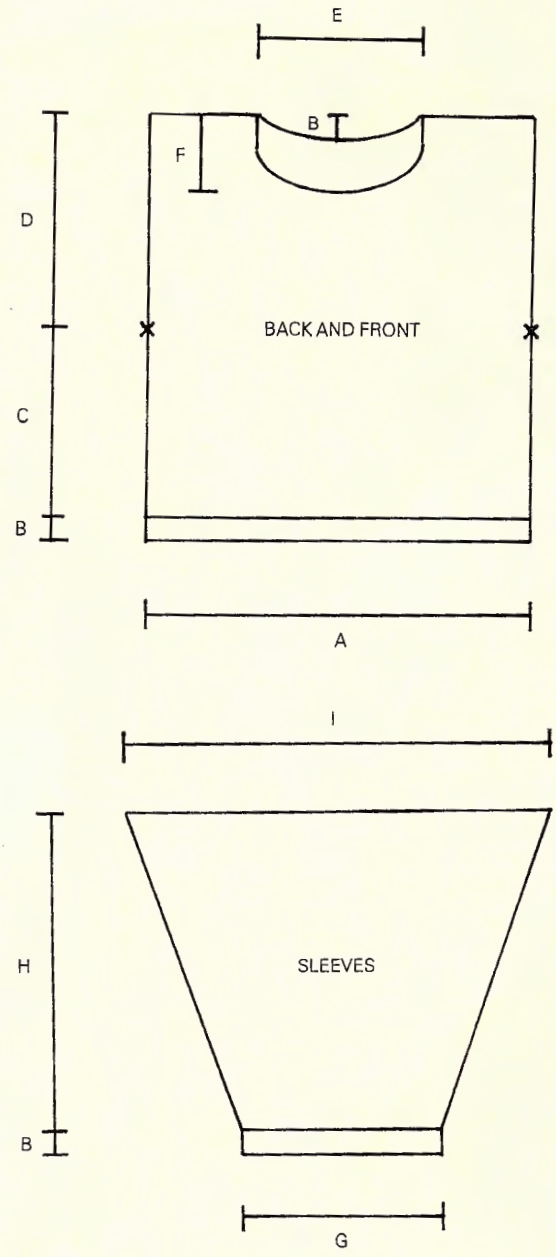
Push 179 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MY, K 7 rows. Using MT–2, K 13 rows. Using MT–1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



A = 50 [55, 60] cm
B = 3 cm
C = 25 [27, 29] cm
D = 28 cm
E = 22 cm
F = 10 cm
G = 26 cm
H = 42 [43, 44] cm
I = 56 cm

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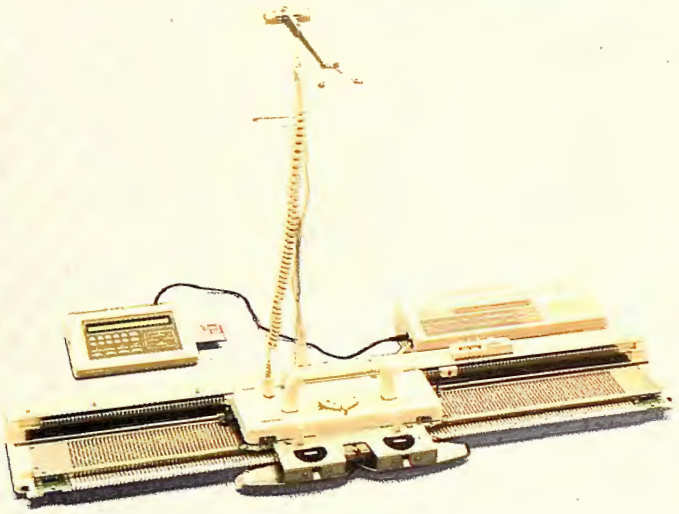
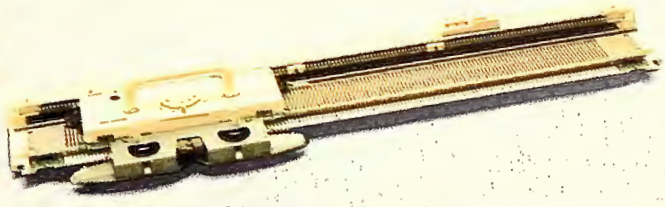
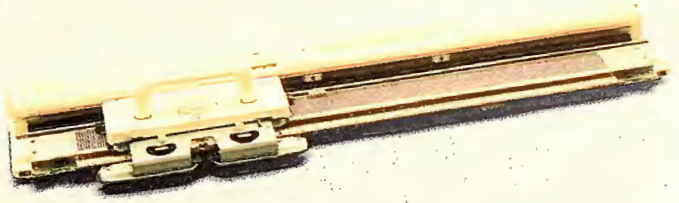


SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply

AVAILABLE OCTOBER 1991

SK 830 *Fine gauge*
Knits 1 ply, 2 ply, 3 ply

The Silver EC1 Pattern Controller gives you great flexibility.

Just one is needed for all four beds. Use any of the 50 pre-printed designs - or draw your own on easy-to-use pattern cards. Cards and books from previous models are also compatible. Additionally, you can vary your patterns at the touch of a button: from doubling the height to changing single bed patterns into Double Jacquard designs and more.
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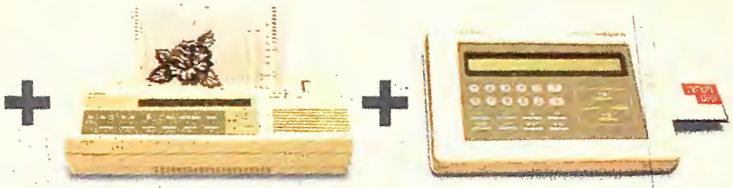
Silver EC1 *Pattern Controller*



Silver PE1 *Design Controller*

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This is probably where knitting machines come into their own. Even the least experienced knitter, working on a simple machine can turn a plain garment into a tapestry of colour in far less time than a hand knitter. While the Singer Big Nine will not produce the patterns automatically, once you have set the row, it will still knit it faster than the eye can see. Let us start with a very easy design.

Shelagh Hollingworth

FAIR ISLE OR NOT FAIR ISLE?

The purists will tell you that Fair Isle patterns are only those that originated in the Scottish island of Fair Isle, but we are so familiar with this kind of patterning that the words Fair Isle now cover most patterns where the yarn is carried across the back of the work. Experienced machine knitters also call it jacquard knitting, named after the man who invented a weaving loom that used a punchcard system to produce patterned work later adapted to knitting.

Whatever you like to call it, we are going to make some patterns in bands of colour that can be repeated all over or simply left as a border.

For the samples it is quickest to cast on in waste yarn with open edge method; see page 20 of the manual. Have enough stitches to form a fairly wide swatch; the practice will be good for you and after all it will still be smaller than an actual garment. Make at least 40 stitches. Change to the main yarn and tension. Work four rows.

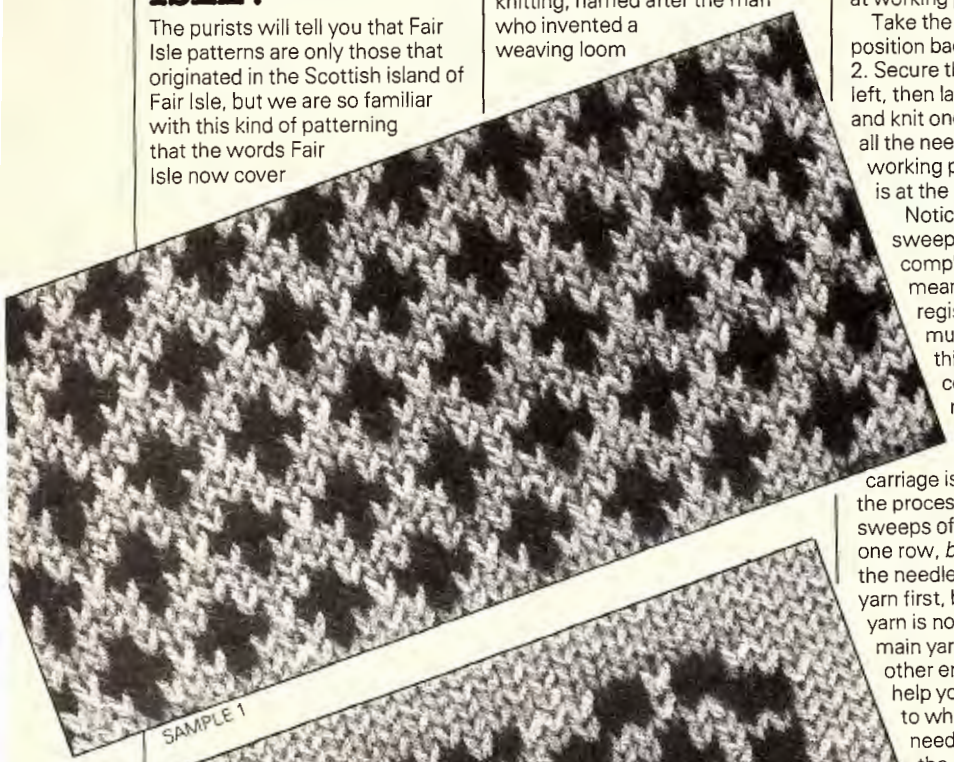
For the first pattern use just the main yarn and one contrast colour. Begin with the carriage at the right and bring all the needles to holding position 3.

Now take back the needles for the background colour to working position 2. Lay the background (main) colour across these needles. Push the needle selector in and knit one row. Now the carriage is at the left, with needles at working position 1.

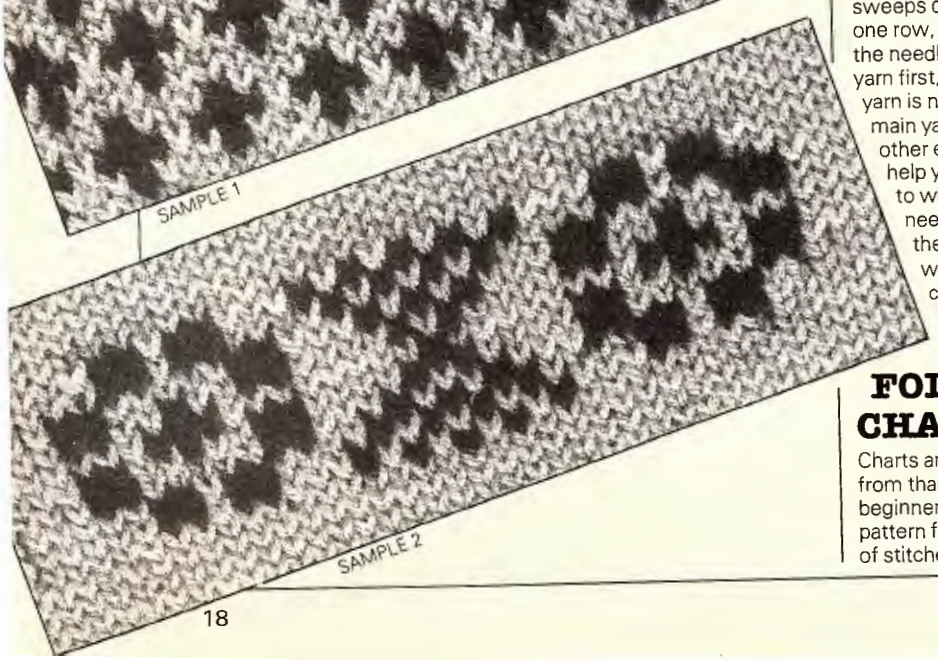
Take the needles in holding position back to working position 2. Secure the contrast yarn at the left, then lay it across the needles and knit one row. You will see that all the needles are now in working position 1. The carriage is at the right.

Notice that it has taken two sweeps of the carriage to complete the row and that means the row counter has registered two rows. You must remember to adjust this by turning the row counter *back* one number.

To work the next row of the pattern the carriage is already at the right so the process is similar, two sweeps of the carriage to process one row, *but this time,* bring out the needles taking the contrast yarn first, because the contrast yarn is now at the right and the main yarn has been left at the other end of the bed. This will help you in practice to adjust to which part of the row needs to be worked first. At the end of every row you will need to take the row counter back one notch.



SAMPLE 1



SAMPLE 2

FOLLOWING A CHART

Charts are much easier to knit from than they might appear to a beginner. When you are working a pattern for a garment, the number of stitches will be given and the designer will have worked out how to fit the colour pattern into the row. You may find that it is given to you in a written method, eg., "beginning at right-hand side, bring out 4th and every following 5th needle" and so on, but on a multi-size pattern we can save a lot of space by using a chart and the part that says "and every following 5th needle", for instance, will be shown between two heavy lines to indicate that you are to repeat this across the row. The extra stitches shown in the chart are for those left-over stitches at either end of the row (marked A on chart 1). In this way we can be sure that the pattern balances at the side seams and is arranged centrally on the garment. This may not sound very important but is extremely noticeable on a finished garment.

Sometimes you have cast on an odd number of stitches. This will be placed as an even number of stitches on one side of the centre 0 and an odd number on the other. The chart will be arranged in the same way, with an even number of stitches to be worked before the repeat and an odd number after. That is why it is important to line up the needles in the way given on the pattern and not just to cast on anywhere on the machine.

If this is your first try at colour work on the Singer Big Nine and you have only done hand knitted Fair Isle before, you will be delighted at the speed with which you work. However, being familiar with the charts for hand-knitting only works as far as the actual repeat method goes. Always bear in mind that the purl side of the work is facing you in machine knitting and with the Singer Big Nine method for making Fair Isle the carriage should be at the right before beginning a new row of the chart.

SPREADING IT AROUND

The first sample shows an easy eight row pattern. If you repeat the eight rows you have a neat all over pattern as in sample 1. You can work one and a half repeats, that is 12 rows, for a small border pattern that can be placed above the welts and cuffs of a child's sweater, or to outline a yoke. This simple pattern can also be used as a colour change band to blend in two colours.

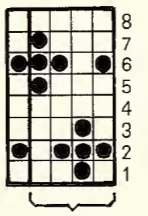
How you arrange the bands of colour is up to you. If you see and like a pattern given in the magazine which will suit the Singer Big Nine, but you do not want to use it all over the garment, try a sample (after all you have to work a tension sample, don't you?) with the colour pattern on it. This is the only true way you can tell whether you will want to use, say, just one repeat of the charted pattern or

whether it really does look better as an all over design.

If you decide to break up a charted design, look at the all-over rows carefully. It may not be enough to stop after a few rows and simply go on to the main yarn stocking stitch. The designer will have built up the colour rows with style, possibly beginning and ending with the same rows in reverse order, as in sample 2. By ignoring the last few rows of the chart you may end up with a dull, meaningless colour band. True Fair Isle and Shetland patterns in particular are artistically and traditionally well balanced in a logical system and it would be a shame to alter bands of pattern that have evolved over so many years. It would probably be better to find a pattern with fewer rows.

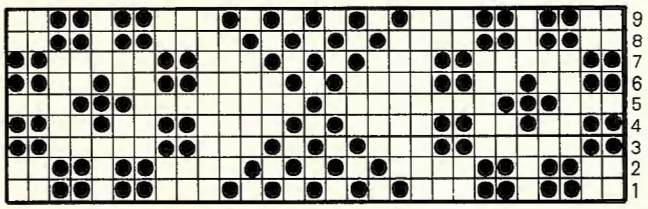
Next month we will bring you a Fair Isle design suitable for chunky machines made on the Singer Big Nine showing how you can use the pattern bands all over or as a decorative border as in sample 2. In the meantime, keep practising.

FAIR ISLE CHART 1



A 4 stitch repeat

FAIR ISLE CHART 2



□ = MC
● = C

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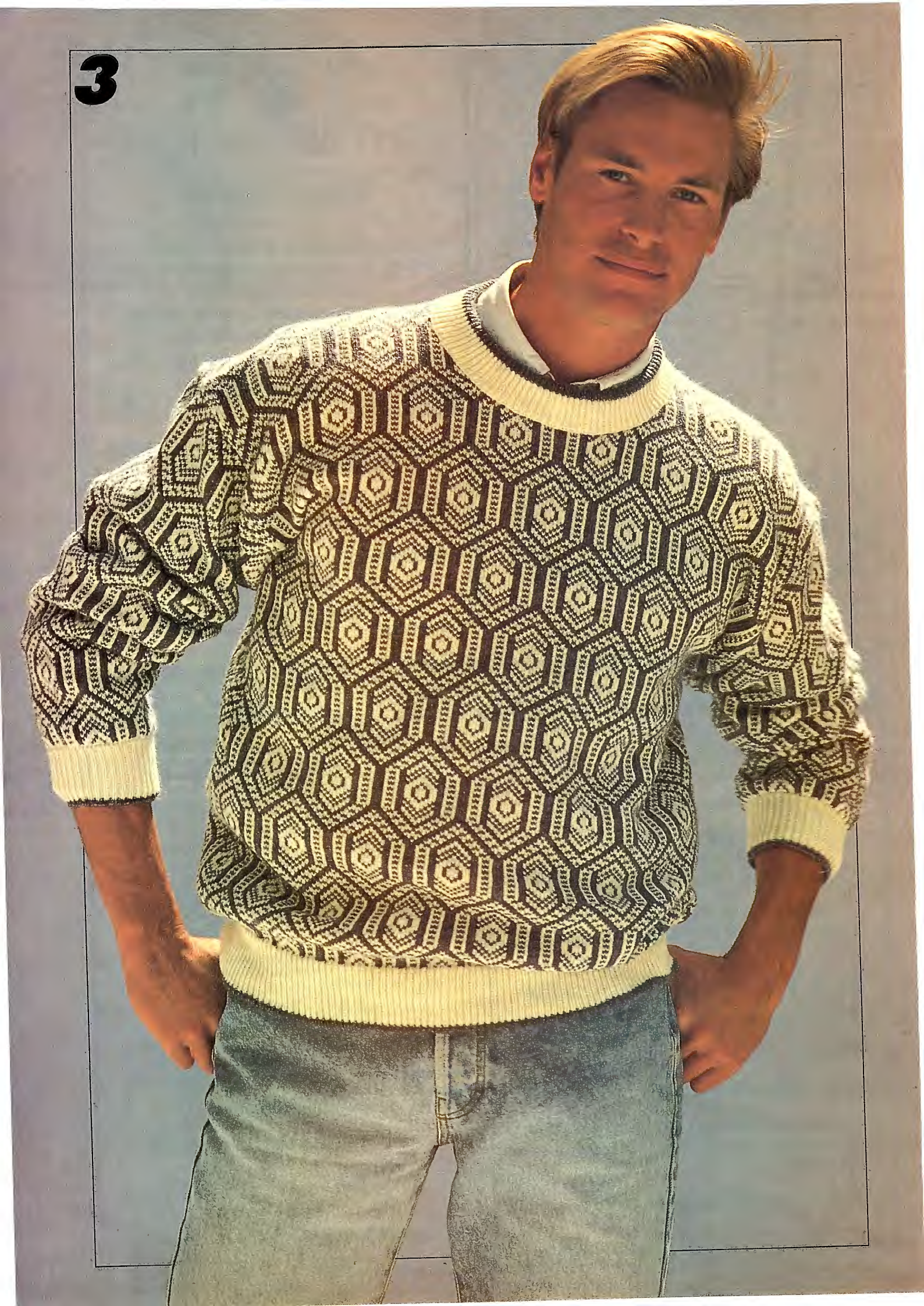
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3 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Angora Look.
1 [1] × 400g cone in Natural (MC).
1 [1] × 400g cone in Smoke (C).

GARMENT WEIGHT

Finished garment in second size weighs 475g.

The fibre content of this yarn is 80% Courtelle, 20% Nylon. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 102 [116] cm, 44 [45¾] in.
Length to shoulder 67 [70] cm, 26½ [27½] in.
Sleeve seam 50 cm, 19¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 1 row. Using MC, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 27 rows. Using C, K 5 rows. Using MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row. worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B **. K 230 [242] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 34 [36] sts. Using nylon cord, K 68 [79] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 [7] sts at beg of next and foll alt row. 56 [65] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 202 [214] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20 sts. Using nylon cord, K 75 [87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 [4] sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [65] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 54 [58] Ns at left and right of centre 0 to WP. 108 [116] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 160 [172] sts. K 19 [7] rows. RC shows 173 and work measures 44 cm, 17¼ in. Cast off.

CUFFS

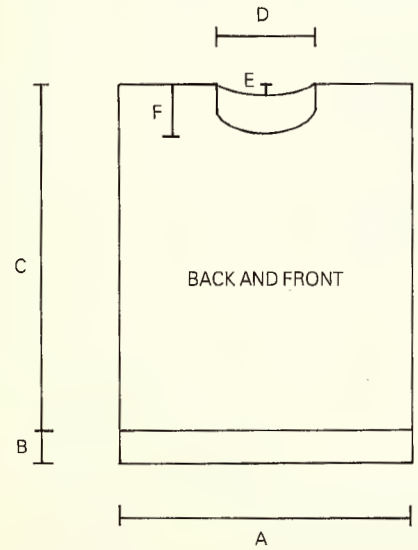
MACHINES WITH RIBBER

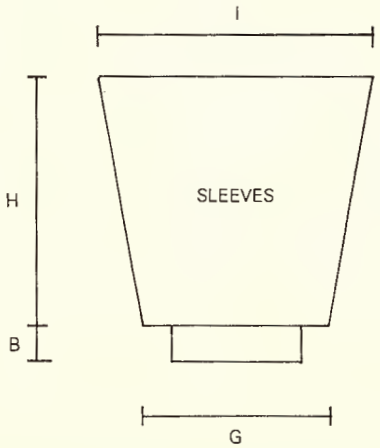
With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 72 [76] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 1 row. Using MC, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 71 [74] Ns to WP. Work as for back from * to *.

22▶





A = 51.5 [58.5] cm
B = 6 cm
C = 61 [64] cm
D = 17.5 [19] cm
E = 2 cm
F = 9 cm
G = 32.5 [35] cm
H = 44 cm
I = 48 [52] cm

ALL MACHINES
With P side facing, replace 108 [116] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

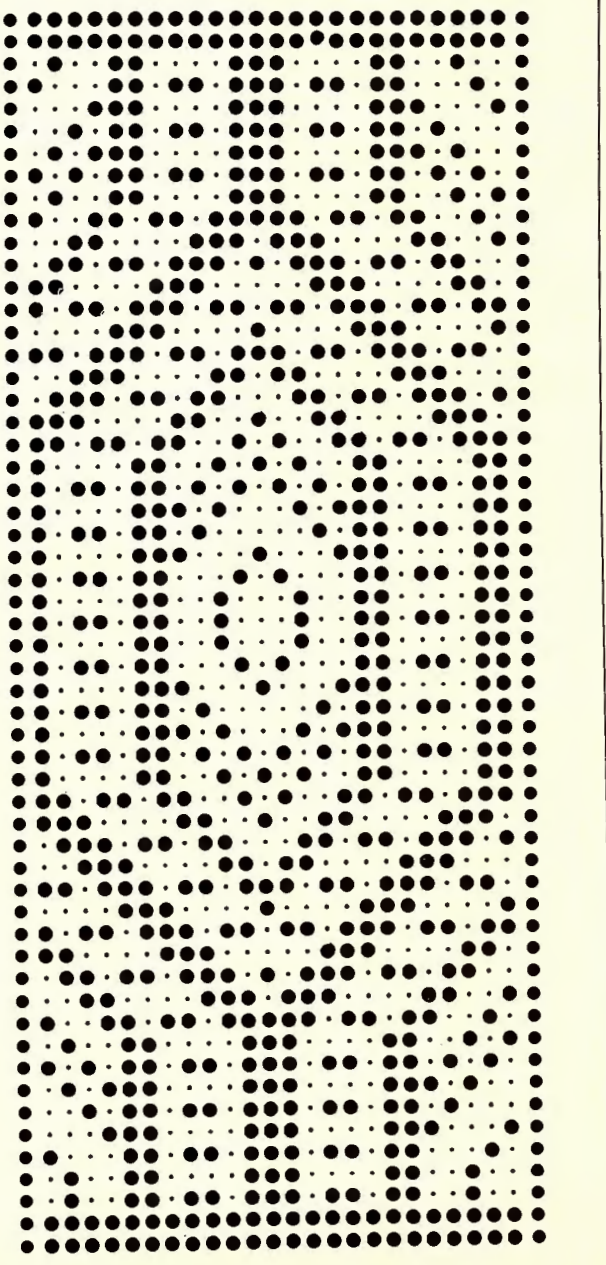
Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 178 [190] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 17 rows. Using C, K 6 rows. Using MC, K 17 rows. Transfer sts for st st. K 1 row.
MACHINES WITHOUT RIBBER
Push 179 [191] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 10 rows. Using MT−2, K 7 rows. Using C, K 5 rows. Using MC, K 7 rows. Using MT−1, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 178 [190] sts. K 1 row.
ALL MACHINES
With P side facing, pick up 74 [80] sts around back neck and 104 [110] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.
MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.



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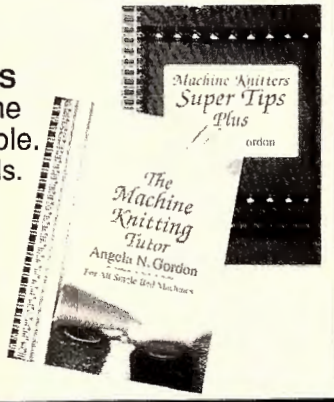

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LATCH ON

Brother 710 machines (and older relatives)

Joan Lafferty

I believe that the Brother 710 machines are no longer imported into this country. But there must be many still in existence – I hope that they are not all under the bed or in the loft! By "older relatives" mean the 585 and 588 machines, not forgetting the Brother fine gauge machine, the 120. All work on the same principle, having buttons to select the patterning mechanism, rather than punchcards.

As I type this, it is early Spring, and I have put away my Brother 260 (Chunky) machine, and brought out the fine gauge one. This is a particular favourite of mine, since it takes the finer yarns suitable for summer wear, but also has more needles – two hundred and fifty seven, to be exact. (I've just counted them to make sure.) This machine takes four-ply yarns quite easily, using a large tension, so it is possible to make bigger garments than standard gauge machines with their two hundred needles.

As I set up the machine I remembered some students in a class about three years ago. One lady had the "button" machine and was very cross when she saw the "all over" patterns another member knitted for her children. She told us she didn't know anything about machines when she went to buy one, so bought a "simple" one to start with. This is a familiar mistake among the uninitiated, anyone thinking of getting a machine for the first time would be well advised to try and find a knitting club and ask for advice. Or better still, join some classes; it is better to spend £20 to clarify the mind, rather than £300 on a machine which might prove an expensive mistake. I also remember another set of classes where a lady made all-over patterns for her children, then complained that they caught their fingers in the long floats! I wish my "710 lady" had been in that class, it might have cheered her up a little.

So what are the points in favour of the "button" machines? In the first place the carriage is very light to operate, in fact it is the lightest one I have ever used and I have tried out a good many in my time. Then the pattern mechanism is all built in to the machine – no punch or punchcards to buy – a consideration if the pennies are scarce. These machines can be used for intarsia quite easily; most punchcard machines require the purchase of a separate intarsia carriage. I do grant you that it is more time consuming to have to operate a lever for every row of the pattern and since the pattern repeat is only eight stitches, large animals or designs are not possible. However, the button sequence is often quickly memorised so that the actions become almost mechanical. I had a 585 machine years ago. My daughter was then about nine years old and this fascinated her. She remembered the sequences as quickly as I did, so we had a "two woman" team, she pressed the buttons and pulled the lever while I operated the carriage! (Trust a mother to be left with the boring bit!)

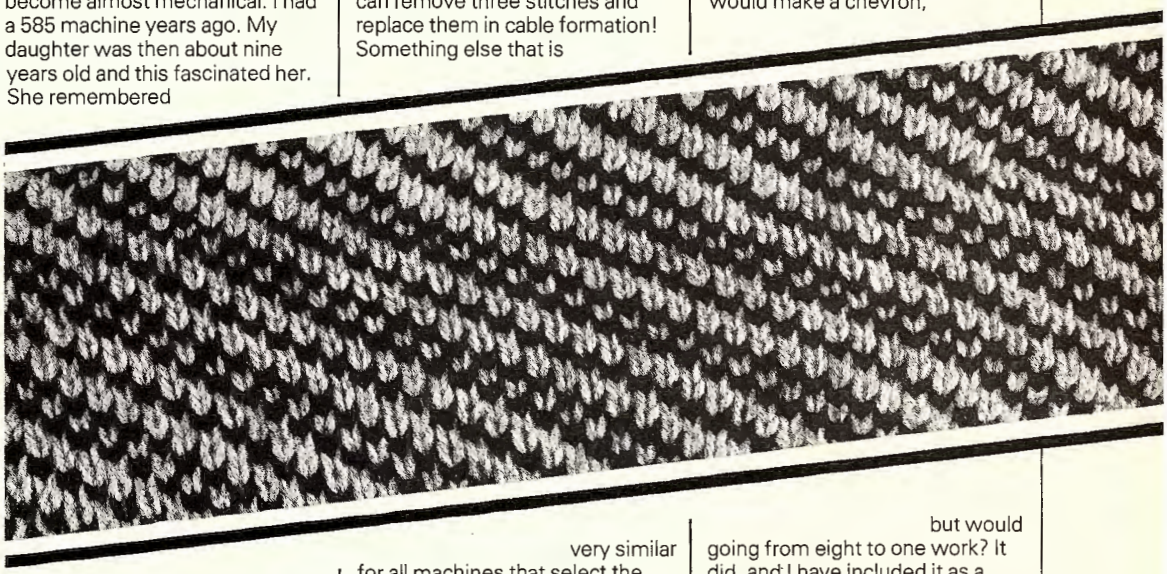
The next complaint is often "There aren't any patterns for these machines". I do admit that here you will need to spend some of the money saved earlier. The answer is a Knit Leader. I cannot knit without mine now; this one accessory goes on all four Brother machines; the 950i, the 260 (chunky), the 836 (punchcard) and the 120. It just needs different setting plates for the different machines. If the machines have been bought second hand, these setting plates can sometimes be missing, but the Brother company can supply them through your dealer. Since most patterns in the magazines come with a diagram of the shape it is easy to copy these on to the Knit Leader sheet, it doesn't matter which make or model of machine they were drawn for in the first place.

I recently heard that a survey showed the average knitter makes between two and four garments a month. I did a little arithmetic when I heard this and, since I keep a note of all the garments I knit, I discovered that I knit four and three-quarter garments every WEEK.

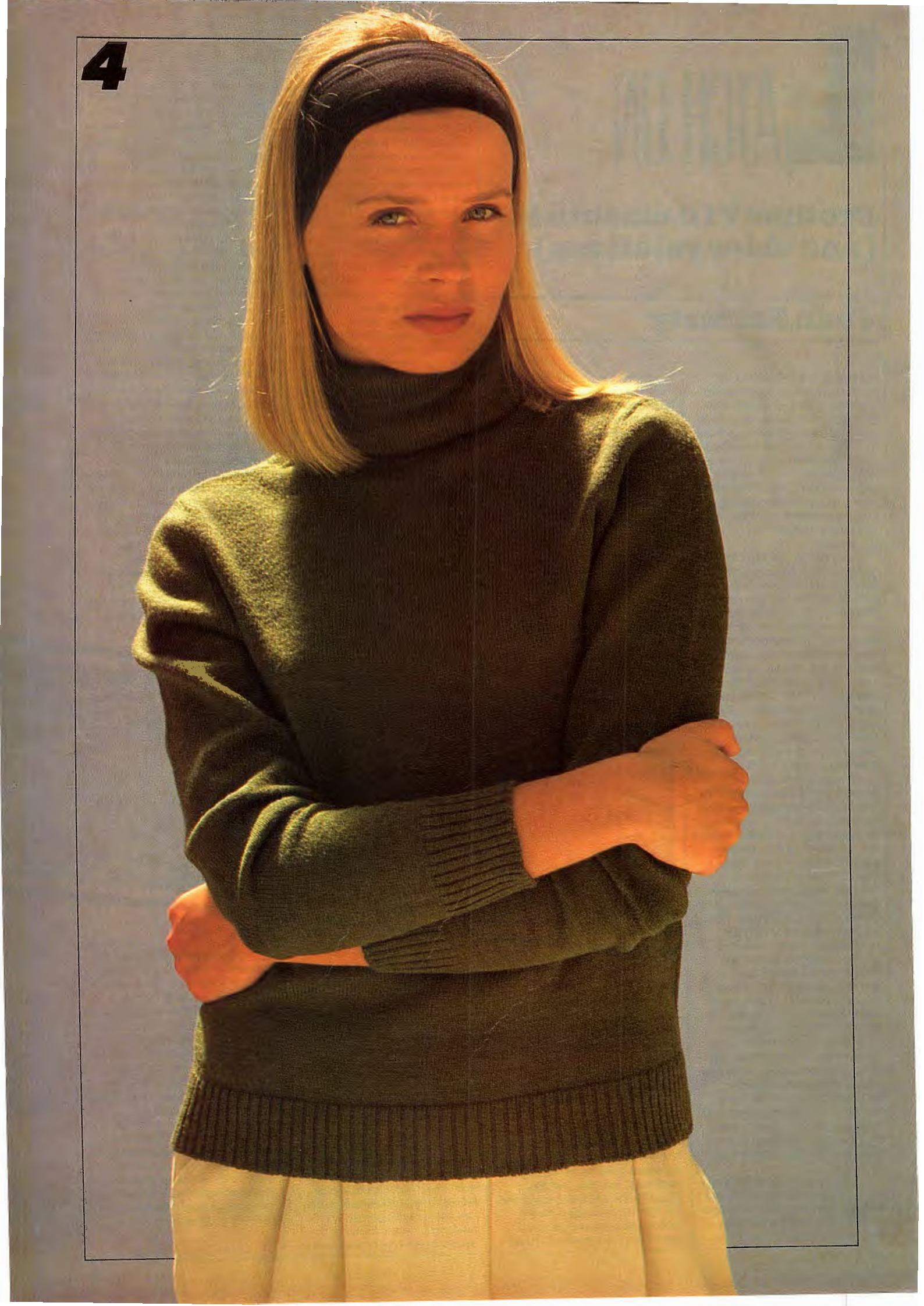
A large proportion of these are stocking stitch, or have stocking stitch back and sleeves, with possibly a band of colour above the welt and/or across the chest. (I haven't done the arithmetic to see what proportion of the work is stocking stitch and what is in two colours – I am not that keen a mathematician!) So our friends who do not have a punchcard machine are possibly not missing as much as they thought they were!

Another technique that is common to all machines, be it an electronic or one so basic that it doesn't even have buttons, is cable knitting. No matter how sophisticated the equipment, it is only the right and left hands that can remove three stitches and replace them in cable formation! Something else that is very similar for all machines that select the needles forward is weaving. Granted the "button" machines need to have the needles selected on each row, but once selected the weaving yarn can be laid across the needles, with the cone or ball on the floor by the knitter's feet. The instruction books do make life difficult when describing the weaving technique (at least the older ones do!). They suggest threading the weaving yarn through the second side of the yarn mast, taking the yarn from side to side of the carriage each row. (There's a triangular piece of metal at the side of the carriage for this purpose.) As I have said, it is much easier to have the yarn free of the tension unit, laying it across the needles as required. As I typed the last part I realised that the technique for two colour work on the 710 machine is the same as that for weaving, so I dashed off to the machine to see if I could lay the yarn across the needles for this. I did and it works! I have a splendid piece of knitting in black and pink stripes, because I was too interested in the result to push any different buttons.

This brings me nicely to the other facility on this machine. This is called the "slide position indicator", which is a rather pompous title for a very useful piece of mechanism. In my sample piece I pushed buttons one, three, five and seven, which gave my stripes. Had I put the slide indicator on one, selected buttons one, four and seven and knitted the row, my stripes would have been wider. I could then have put the slide indicator on two, selected the same needles, and knitted the next row. My stripes would now become diagonals, very fashionable at the moment, I have seen a couple of patterns on this principle in the last few weeks. Once again to prove to myself that I was not talking rubbish, I went to the machine, and knitted my diagonals. I was not sure what would happen when I got to button eight. I realised that going back seven, six, five and so on, would make a chevron, but would going from eight to one work? It did, and I have included it as a sample to prove it. I have several other little patterns "up my sleeve" as it were, but there is no space for them this time, I must leave these until next month.



One thing I must say about my "button" machine. If a mistake occurs I know there is only one way it has happened – I am guilty! Unlike my "all singing, all dancing" electronic machine, which has kindly selected every fifth stitch on a place on the mylar sheet where there is nothing but a blank row – although it had knitted the blank row for the whole of the back of a garment. My electronic gremlin is at it again!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GUEST SPOT

Nina Miklin

As with others who have featured in our Guest Spot, Nina may not be known to all of you but, if you have used her yarns, then you will know that she handles a product of really high quality – yarns that are a little different for which she designs beautifully.

Nina uses and stocks the particular yarns that she does, not just because they are easy to use on any standard gauge machine including Duomatics, but also because, with her yarns, a knitter can produce garments of the type sold in very exclusive shops at a fraction of the retail, or even wholesale, price.

At present there are eight different qualities of yarn in a choice of 145 colours. She has recently added another new quality, BELLINI, an Alpaca/Kid Mohair blend. There are 18 colours in the range and some special up-to-date designs will be available at Exhibitions from September and by mail order as from January.

One good thing about Nina's yarns is that there is no need to wash your tension squares. It is enough to steam them. You will find your knitted pieces do not need to be blocked, just steaming will be enough and the finished garments will keep their shape and wear well.

Before her "knitting years", the only knitwear Nina ever liked was the type that she could not afford. Once she had been trained in pattern making and design, she decided to apply her knowledge to machine knitting.

Factors like shape, style and especially texture, play an important part when designing and Nina is at an advantage because she feels her yarns are ideal for creating beautiful and different textures. An example of this is ROMA, a 100% Pure Lambswool that can be used single for a facing or lining, for circular knitting and for double bed jacquard, especially if several colours are required. Used double it will produce an elegant light-weight garment and used treble it will give a more compact texture. Nina is happy to supply, at no extra cost, ROMA already wound double or treble on one cone.

MILAN is her best selling yarn, a Superkid Mohair with a 1/10 count demonstrating clearly that quality goes a long way; a 150g cone will knit a stocking stitch jumper or cardigan. It can also be used successfully for tuck and slip stitch and is equally suitable for ribbing and double bed knitting. Some people have taken to working one end of MILAN with one end of ROMA to achieve another texture. A popular combination for Fair Isle or jacquard is to use MILAN as the main colour and ROMA either single or double, as the second.

RIVIERA is a silk and lambswool blend with a tweedy look. It has a soft touch and a fabulous lightness favoured for all types of knitwear, including the elegant and sporty looks.

The ultimate affordable luxury is Nina's ANGORA, unusual because it is available in 17 shades, ready to add a touch of luxury to just about every garment.

All Nina's yarns are supplied on various sized cones, the smallest quantity being 50g. This means that customers can purchase just the amount they require for a Fair Isle or multi-colour garment.

Nina's Lamé and Metallics have only been available up to now at exhibitions but her new shade cards, available from September, include the various qualities of Lamé, together with an up-date of her Knitting Tips and a card of the latest shades in the ROMA range. For a complete set of shade cards please send an SAE, together with £3.60 to Nina Miklin, P.O. Box 1720, London W9 1TT.

In the near future Nina is hoping to make her yarns and patterns available to customers for at least one month, once or twice a year, in a London Showroom. All the 52 garments of her pattern book as well as her other designs will be on display. This will also give Nina a chance to answer questions about her yarns, designs and finishing techniques. Hopefully November this year, or early next year will be "opening time", we'll keep you informed!

Meanwhile, Nina has designed two beautiful patterns for you, our readers. The sweater (Pattern 4) is neatly shaped with smooth-fitting, set in sleeves and a roll collar of doubled stocking stitch. This is knitted in Roma lambswool and over it can be worn the more square-cut matching waistcoat (Pattern 5) which is double-breasted in a flowered double jacquard of Roma and Milan.

4 POLO NECK SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Nina Miklin Roma 100% Pure Lambswool.
300 [350, 350, 350] g in Colour 12 (MY).
GARMENT WEIGHT
Finished garment in second size weighs 260g

The fibre content of this yarn is 100% Pure Lambswool. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 88 [93, 99, 104] cm, 34¾ [36½, 39, 41] in.
Length to shoulder 53 [57, 61.5, 66.5] cm, 21 [22½, 24¼, 26¼] in.
Sleeve seam 37 [40, 44.5, 46] cm, 14½ [15¾, 17½, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

38 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch using 2 strands of yarn together, after steaming (tension dial setting approximately 3··).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Use two strands of yarn together throughout.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
MACHINES WITH RIBBER
For all ribbing, put side lever on 11 for Brother machines or use "P carriage" for Knitmaster machines.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 80 [85, 90, 100] Ns at left and right of centre 0 to WP. 160 [170, 180, 200] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–2·/MT–2·, K 34 rows. Using MT–1··/MT–1··, K 1 row. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 79 [85, 90, 100] Ns at left and 79 [85, 89, 100] Ns at right of centre 0 to WP. 158 [170, 179, 200] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and MY, K 71 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
1ST SIZE
Inc 1 st at each end.
3RD SIZE
Inc 1 st at right edge.
ALL SIZES
160 [170, 180, 200] sts.
ALL MACHINES
Set RC at 000.
1ST, 2ND AND 3RD SIZES
Using MT, shape sides by inc 1 st at each end of every 20th row until there are 166 [176, 186] sts, then on every 30th row until there are 170 [180, 190] sts. K 20 [30, 44] rows.
4TH SIZE
Using MT, K 180 rows.
ALL SIZES
RC shows 140 [150, 164, 180] and 29►

5 JACQUARD WAISTCOAT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Singer 9000 electronic machines.

MATERIALS

Nina Miklin Milan Super Kid Mohair
150 [200, 200, 250]g in Colour 12 (MC)
Nina Miklin Roma 100% Pure Lambswool
150 [150, 200, 200]g in Colour 47 (C)
4 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 245g

The fibre content of Milan is 80% Super Kid Mohair, 20% other fibres. Roma is 100% Pure Lambswool. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

Roma is fine weight and knits as two ply.
Milan is medium weight and knits as three ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.
Length to shoulder without trimming 51.5 [55, 60, 64.5] cm, 20¼ [21¾, 23¾, 25½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches on each bed and 38 rows to 10 cm, 4 in measured over double bed jacquard (tension dial setting approximately 6/7½ or MT/MT+1½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Fill in screen, as shown, before starting to knit.
The garment is knitted in double bed jacquard. To give the trimmings the same appearance in colour and texture, we knitted them in jacquard but only showing C on the right side.
Mark 4 squares on left-hand of screen, set for "all-over pattern" of those 4 squares. For it to work now it is important to mark some squares with the background colour (MC). This is best done by marking one row across the screen. We marked row 501 with the background colour (MC) and therefore whenever we arrived at RC 500, we reset for the pattern to start from the beginning, that is, press "6" and then "−500". Put C into second yarn feeder.
It is advisable to experiment first for the right number of rows. The trimmings should hold the edges slightly in.

NEEDLE DIAGRAM

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BACK

With carriage at right, set machine for full needle rib. Push 53 [60, 67, 74] Ns at left and right of centre on each bed to WP for full needle rib. 106 [120, 134, 148] Ns on each bed. Using MT−4/MT−4 and MC, cast on and K 2 circular rows. Using MT−2/MT−2, K 1 circular row. Carriage is at right. Set RC at 000. Using MT/MT+1½, set machine for double bed jacquard with MC in first yarn feeder and C in second yarn feeder. K 44 rows. Inc 1 st on each bed at each end of next and every foll 25th row until there are 110 [126, 142, 156] sts on each bed. K 20 [9, 2, 20] rows. RC shows 90 [104, 122, 140] and work measures 23.5 [27, 32, 36.5] cm, 9¼ [10¾, 12¾, 14½] in. Place marker at each end. Cont to inc on every 25th row from previous inc until there are 118 [132, 146, 160] sts on each bed. K 26 [40, 58, 76] rows. RC shows 196 [210, 228, 246] and work measures 51.5 [55, 60, 64.5] cm, 20¼ [21¾, 23¾, 25½] in.

SHAPE SHOULDERS

Cast off 11 [14, 13, 12] sts on each bed at beg of next 2 rows and 7 [8, 10, 12] sts on each bed at beg of foll 8 rows. 40 sts rem on each bed. Transfer sts to back bed. Cast off.

RIGHT FRONT

With carriage at right, set machine for full needle rib. Push 16 Ns at left and 53 [60, 67, 74] Ns at right of centre on each bed to WP for full needle rib. 69 [76, 83, 90] Ns on each bed. Using MT−4/MT−4 and MC, cast on and K 2 circular rows. Using MT−2/MT−2, K 1 circular row. Carriage is at right. Set RC at 000. Using MT/MT+1½, set machine for double bed jacquard with MC in first yarn feeder and C in second yarn feeder. K 8 rows. Counting from left edge, make buttonholes over sts 6, 7, 8, 9, 25, 26, 27 and 28 on each bed. K 36 rows. Inc 1st on each bed at right edge of next row. K 5 [9, 13, 17] rows. RC shows 50 [54, 58, 62]. Make buttonholes over same Ns as before. K 0 [6, 11, 7] rows.

3RD AND 4TH SIZES

Inc 1 st on each bed at right edge of next row, K 0 [10] rows.

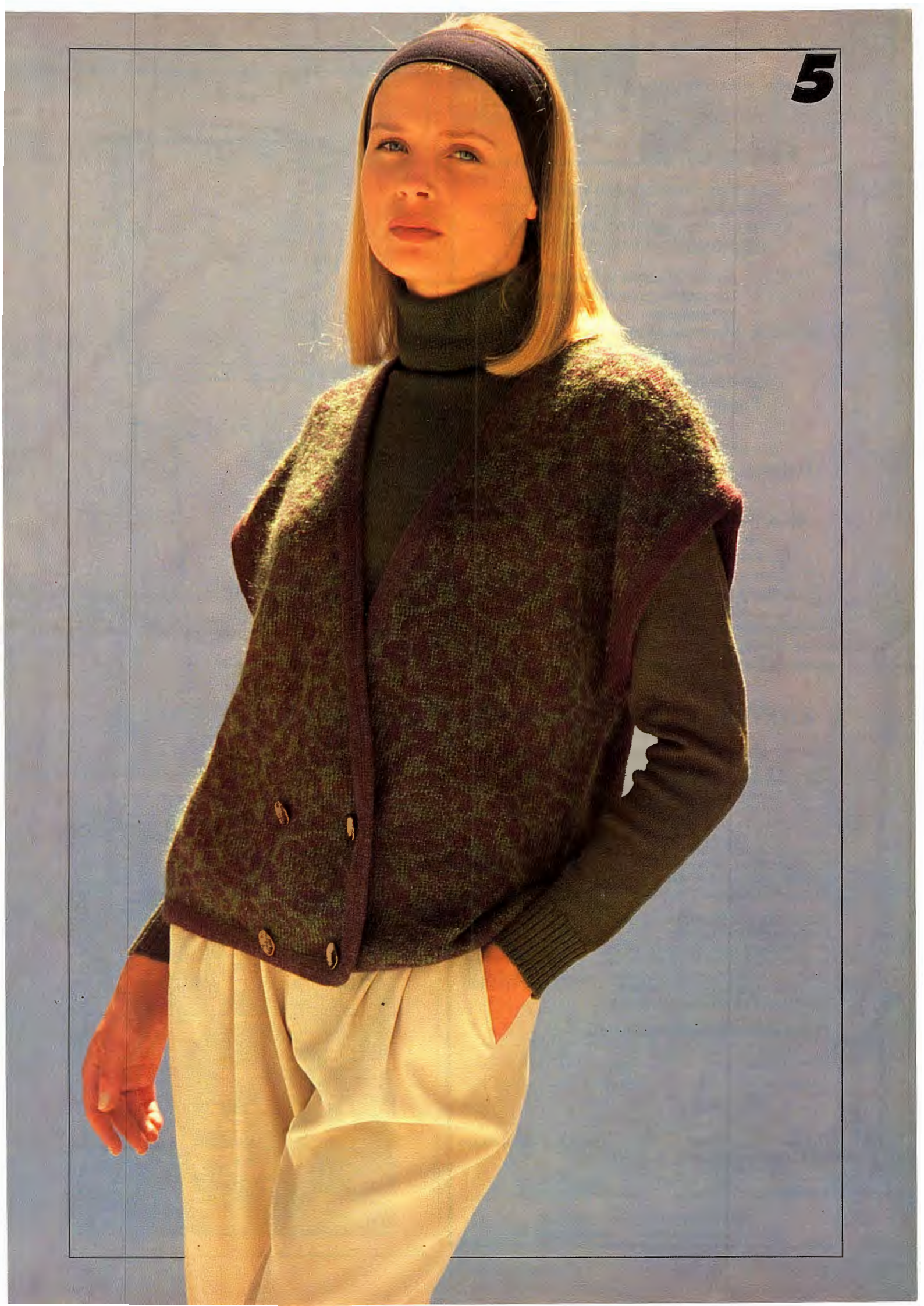
ALL SIZES

RC shows 50 [60, 70, 80].

SHAPE FRONT EDGE

Place marker at right edge on row 90 [104, 122, 140], cont to inc at right edge on every 25th row from previous inc 5 [5, 4, 4] times more, then cont straight and, *at the same time*, dec 1 st on each bed at left edge of next and every foll 5th row 6 times altog, K 3 rows. Dec 1 st on each bed at left edge of next and every foll 4th row 4 times altog, K 2 rows. Dec 1 st on each bed at left edge of next and every foll 3rd row 13 times altog, K 3 rows. Dec 1 st on each bed at left edge of next and every foll 4th row 6 times altog, K 5 rows. Dec 1 st on each bed at left

28▶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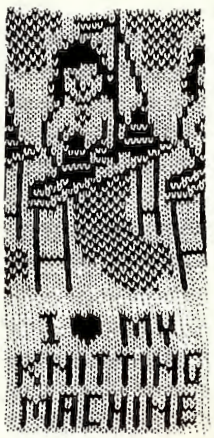

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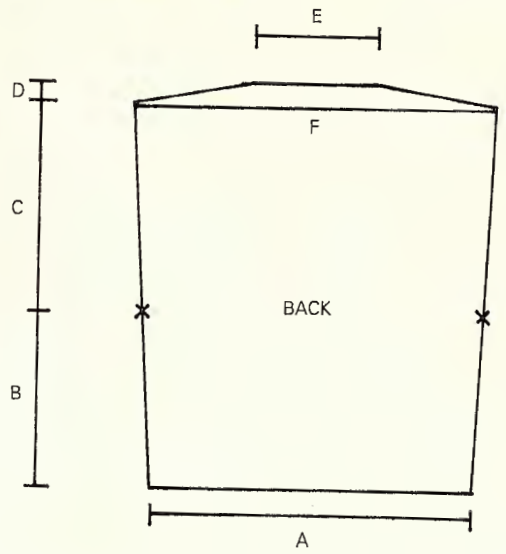
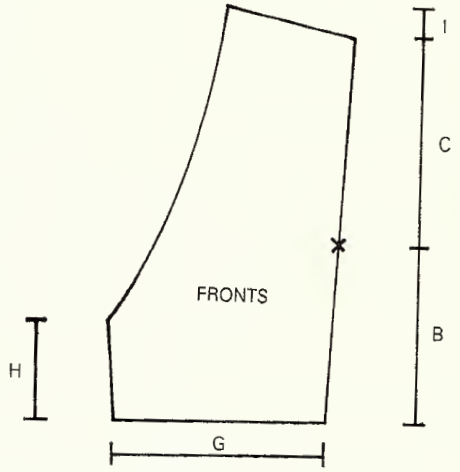
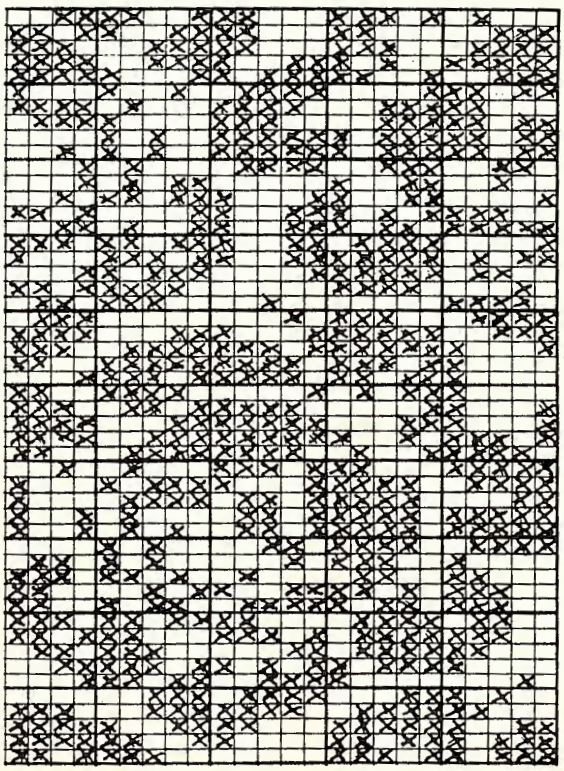




A = 42 [48, 53.5, 59] cm
B = 23.5 [27, 32, 36.5] cm
C = 28 cm
D = 2.5 cm
E = 16 cm
F = 47 [52.5, 58, 64] cm
G = 27.5 [30, 33, 36] cm
H = 13 [15.5, 18, 21] cm
I = 4 cm



edge of next and every foll 6th row 4 times altog, K 7 rows. Dec 1 st on each bed at left edge of next and every foll 8th row 2 [2, 3, 3] times altog. 40 [47, 53, 60] sts. K 1 [5, 5, 13] rows. RC shows 196 [210, 228, 246].
SHAPE SHOULDER
Dec 1 st on each bed at left edge on 7th [3rd, 0, 0] row and, *at the same time,* cast off 12 sts on each bed at beg of next row, K 1 row. Cast off 3 [4, 5, 6] sts on each bed at beg of next and foll 6 alt rows, K 1 row. Transfer sts to back bed. Cast off rem 6 sts.

LEFT FRONT

Work as for right front but in reverse omitting buttonholes.

ARMHOLE TRIMMINGS

With carriage at right, set machine for full needle rib. Push 15 Ns on back bed and 14 Ns on front bed to WP for full needle rib. Using MT−4/MT−4 and MC, cast on and K 2 circular rows. Using MT−2/MT−2, K 1 circular row. Carriage is at right. Transfer sts as in diagram. Transfer st 'A' to N 'B' for fold, push empty Ns to NWP. Set RC at 000. Using MT/MT+1½, set machine for jacquard *. With MC in first yarn feeder and C in second yarn feeder, K 186 rows. Cast off.

BACK, FRONT AND NECK TRIMMING

Work as for armhole trimmings to *. With MC in first yarn feeder and C in second yarn feeder, K 883 [960, 1037, 1115] rows. Cast off.

MAKING UP

Join shoulder seams. Sew trimmings to armholes, with wider side of trimming to right side of garment, with mattress stitch. Join right side seam. Sew trimming around edges in the same way. Join left side seam. Fold trimming in half to inside and slip st into position. Finish buttonholes. Sew on buttons.

CARE INSTRUCTIONS

Lukewarm hand wash or dry cleaning.

work measures 32.5 [34.5, 37, 40] cm, 12¾ [13½, 14½, 15¾] in. Place marker at each end.
SHAPE ARMHOLES
Dec 1 st (3 sts in) at each end of next and every foll 3rd row until 124 [130, 136, 144] sts rem **. K 34 [38, 42, 49] rows.
SHAPE NECK
Push 67 [70, 73, 77] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP on next and foll alt row.

SHAPE SHOULDER

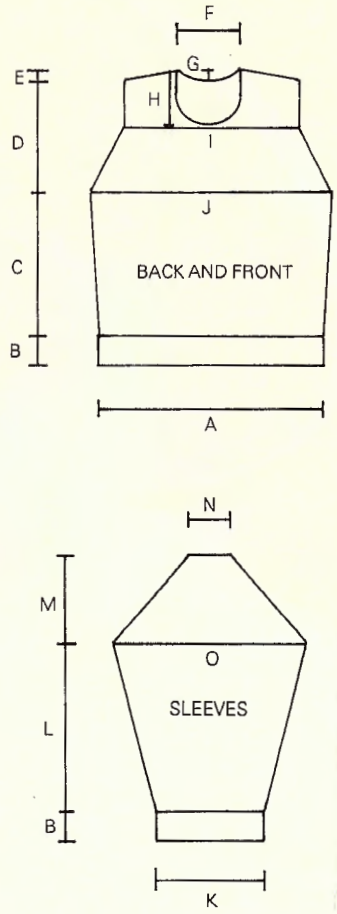
Push 7 [8, 8, 9] Ns at right to HP, K 1 row. Push 3 Ns at left to HP, K 1 row. * Push 7 [8, 8, 9] Ns at right to HP, K 1 row. Dec 1 st at neck edge of next row. Rep from * once more. Push 7 [8, 8, 9] Ns at right to HP on next and foll alt row, K 1 row. Push Ns at right from HP to UWP. Using MT+3··, K 1 row. Cast off with a latch tool. With carriage at left, push 57 [60, 63, 67] Ns at left from HP to UWP. Finish to correspond with first side reversing shapings by reading left for right and right for left. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 0 [4, 8, 15] rows.
SHAPE NECK
Push 67 [70, 73, 77] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. Dec 1 st at neck edge of next and foll alt row, K 3 rows. Dec 1 st at neck edge of next and every foll 4th row until 42 [45, 48, 52] sts rem. K 14 rows.
SHAPE SHOULDER
Push 7 [8, 8, 9] Ns at right to HP on next and foll 4 alt rows, K 1 row. Push Ns at right from HP to UWP. Using MT+3··, K 1 row. Cast off with a latch tool. With carriage at left, push 57 [60, 63, 67] Ns at left from HP to UWP. Finish to correspond with first side reversing shapings by reading left for right and right for left. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 (2×1 N arrangement). Push 38 [40, 43, 44] Ns at left and right of centre 0 to WP. 76 [80, 86, 88] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 37 [40, 43, 43] Ns at left and right of centre 0 to WP. 74 [80, 86, 86] Ns. Work as for back from * to *.
1ST AND 4TH SIZES
Inc 1 st at each end.
ALL SIZES
76 [80, 86, 88] sts.
ALL MACHINES
Set RC at 000. Using MT, shape sides by inc 1 st at each end of



A = 42 [44.5, 47, 52.5] cm
B = 5.5 cm
C = 27 [29, 31.5, 34.5] cm
D = 20.5 [22.5, 24.5, 26.5] cm
E = 2 cm
F = 10.5 cm
G = 3 cm
H = 9.5 cm
I = 32.5 [34, 35.5, 37.5] cm
J = 44.5 [47, 50, 52.5] cm
K = 20 [21, 22.5, 23] cm
L = 31.5 [34.5, 39, 40.5] cm
M = 16.5 [18, 19.5, 21] cm
N = 7.5 [8, 8.5, 9] cm
O = 36 [36, 37, 38] cm

every 5th [6th, 7th, 7th] row until there are 138 [138, 142, 146] sts. K 10 [6, 8, 8] rows. RC shows 165 [180, 204, 211] and work measures 37 [40, 44.5, 46] cm, 14½ [15¾, 17½, 18¼] in. Place marker at each end.
SHAPE TOP
Dec 1 st (3 sts in) at each end of every row until 90 [110, 126, 142] sts rem, then on every alt row until 30 [32, 34, 36] sts rem. K 1 row. Cast off.

POLO COLLAR

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 70 Ns on each bed to WP for full needle rib/double rib. Using WY, cast on and K a few rows in tubular/circular knitting. Set RC at 000. Using MT+1·/MT+2·· and MY, K 40 rows (20 on each bed). Using MT+1/MT+2·, K 32 rows (16 on each bed). Using MT+1·/MT+2··, K 32 rows (16 on each bed). Using Mt+1··/MT+3, K 80 rows (40 on each bed). Using MT+1·/MT+2··, K 34 rows (17 on each bed). Using MT+1/MT+2, K 70 rows (35 on each bed). Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 142 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1· and MY, K 20 rows. Using MT+1, K 16 rows. Using MT+1·, K 16 rows. Using MT+1··, K 40 rows. Using MT+1·, K 17 rows. Using MT+1, K 35 rows. Using WY, K a few rows and release from machine.

PRESSING

MACHINES WITH RIBBER
Cut off cast on row of collar.
ALL MACHINES
With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

MACHINES WITHOUT RIBBER
Join collar seam.
ALL MACHINES
Join shoulder seams. Fold collar with st st on outside. Sew edges very loosely to neck edge by hand ensuring that the seam can be stretched to fit over the head. Set in sleeves. Join side and sleeve seams. Fold collar in half to outside.

CARE INSTRUCTIONS

Lukewarm hand wash.

6 FLOWERED CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

MATERIALS

Christiana Wools Braemar.
1 × 500g cone in Liberty Blue (MC).
1 × 500g cone in Bergamot Rose (C).
Both colours used double. There is a wind-off service available.
8 buttons.

GARMENT WEIGHT

Finished garment weighs 500g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 92-102 cm, 36-40 in.
Actual size 112 cm, 44 in.
Length to shoulder 64.5 cm, 25½ in.
Sleeve seam 42.5 cm, 16¾ in.

TENSION

50 stitches on each bed to 17.8 cm and 100 rows to 10.1 cm, measured over jacquard pattern as diagram 2 after light steam pressing (stitch size setting approximately 4¾/4¾).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Punch card, as shown, before starting to knit.
The card is adapted from card 14 from the basic set.
If you are not sure how to arrange the positioning pins, see page 20 of your instruction manual.
The main part of the garment is knitted using two strands of yarn, with three strands being used for the front bands.
Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased.
When decreasing on alternate rows you will find that some needles still have two stitches on before you decrease again. When this happens knit one through the other before decreasing.

BACK

Handle down. Orange strippers. Set up 80 Ns at left and 81 Ns at right of centre on each bed in WP. 161 Ns on each bed. * Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 1½/1½. Using two strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 4 rows. Rack one full turn to the right. Transfer extra st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 25 rows *. Dec 1 st at right edge. Push up empty Ns in between Ns on both beds to WP for full needle rib. 160 Ns on each bed. Set lock on CX/CX and stitch size to 2½/2½. K 2 rows. Arrange pushers as in diagram 2. Set RC at 000. Put card holder at centre of needlebed. Insert card into card holder and set on 0. Programme card with Deco. Arrange single motif pins so that only the centre 140 Ns K in patt. Set lock on BX‹–›/BX‹–, Deco on O 4 and stitch size to 4¾/4¾. Cont in stripes of 2 rows MC and 2 rows C. K until RC shows 376. Work measures 42.5 cm, 16¾ in. Place marker at each end.

SHAPE ARMHOLES

(Remember to return pushers under dec sts to blocking rail.) Set RC at 000. Dec 1 st on each bed at each end of every alt row until 148 sts rem on each bed, then on every foll 3rd row until 124 sts rem on each bed. K until RC shows 77. Move motif pins to N 30 at right and N 31 at left of centre. K until RC shows 199. Leave Deco at left. Cont in stripes until RC shows 216. Work measures 64.5 cm, 25½ in.

SHAPE SHOULDERS

* Cast off 12 sts on each bed at beg of next 2 rows, K 2 rows. Rep from * twice more. 52 sts rem on each bed. Cast off.

FRONTS

Handle down. Orange strippers. Set up 38 Ns at left and right of centre on each bed in WP. 76 Ns on each bed. Work as for back from * to *. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX and stitch size to 2½/2½. K 2 rows. Arrange pushers as in diagram 2. Set RC at 000. Put card holder at centre of needlebed. Insert card into card holder and set on 0. Programme card with Deco. Arrange single motif pins so that only the centre 60 Ns K in patt. Set lock on BX‹–›/BX‹–, Deco on O 4 and stitch size to 4¾/4¾. Cont in stripes of 2 rows MC and 2 rows C. K until RC shows 376. Work measures 42.5 cm, 16¾ in. Place marker at right edge.

SHAPE ARMHOLE

(Remember to return pushers under dec sts to blocking rail.) Set RC at 000. Dec 1 st on each bed at armhole edge of every alt row until 70 sts rem on each bed, then on every foll 3rd row until 58 sts rem on each bed. K until RC shows 77. Leave Deco at left. Cont in stripes until RC shows 129.

SHAPE NECK

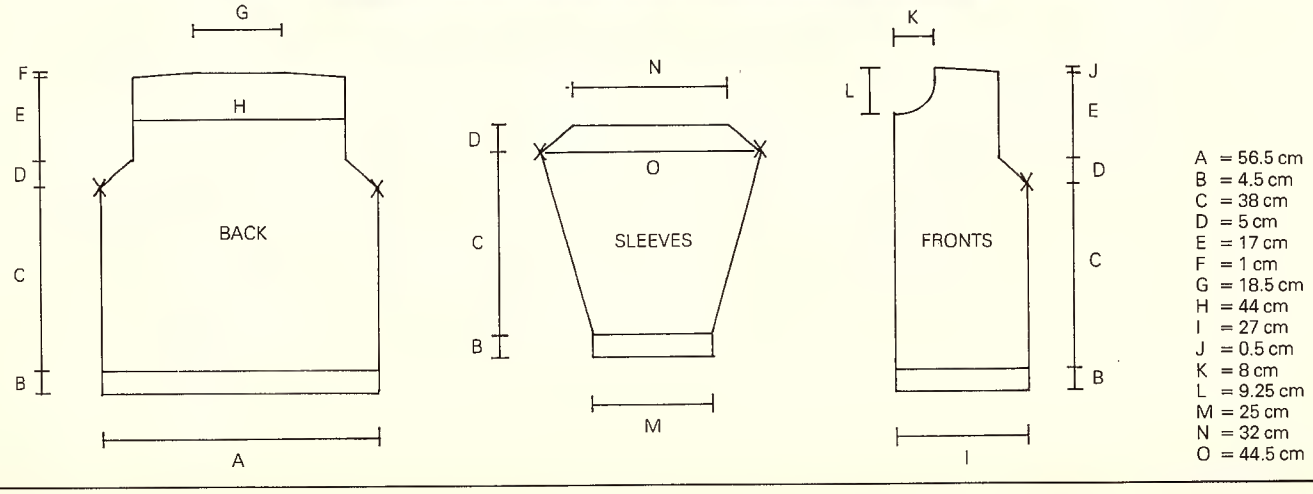
Cast off 10 sts on each bed at beg of next row, K 3 rows. Dec 1 st on each bed at beg of next and every foll 4th row until 36 sts rem on each bed. K until RC shows 216.

SHAPE SHOULDER

Cast off 12 sts on each bed at beg of next and foll 4th row, K 3 rows. 12 sts rem on each bed. Cast off. Work second front to match, reversing shapings.

SLEEVES

Handle down. Orange strippers.



A = 56.5 cm
B = 4.5 cm
C = 38 cm
D = 5 cm
E = 17 cm
F = 1 cm
G = 18.5 cm
H = 44 cm
I = 27 cm
J = 0.5 cm
K = 8 cm
L = 9.25 cm
M = 25 cm
N = 32 cm
O = 44.5 cm

35▶

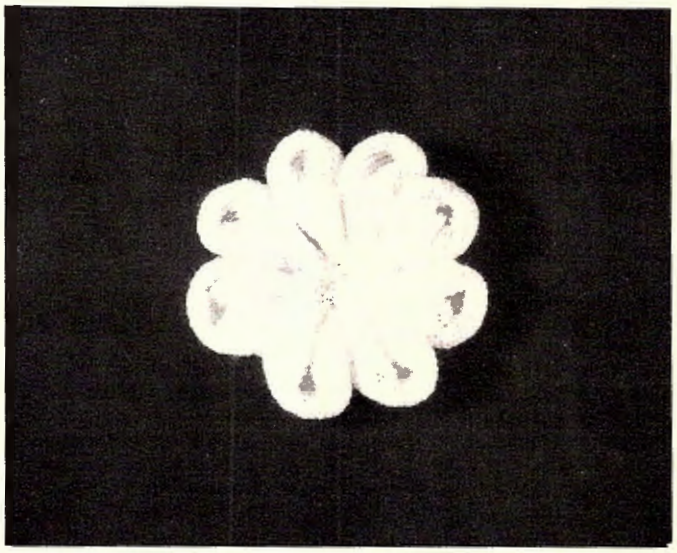
DUOMATIC UPDATE

Right: Single colour Snail Trail.

Far right: Two colour Snail Trail

One of the most interesting forms of patterning that is available on double bed knitting machines is, unfortunately, one of the most neglected – racking.

George le Warré



Above: Stitch the ends of a rouleau – like edging together and you have a daisy.

First of all, what exactly is racking? It is the act of moving the back or front bed needles and the stitches they contain, sideways across the stitches and needles of the opposite bed, before knitting the next row(s) of knitting. Usually this is done in some sort of a set sequence, but it is possible to make random racking patterns in some types of work.

All double bed stitch types can be racked, but some are more successful than others and produce wonderful effects. Racking can be every row, every two rows, every three, four, five rows and so on. The sequence depends very much upon the pattern that is required. You can also rack one, two, three, four, five or six needles at one time and to the left or right. In practice, it is not as complex as this at first may sound and there is a little preparation to do before starting some of the patterns that require racking more than three needles in either direction, but we will come to that later. First of all, let's start with something really simple, quick and easy, that shows a good result without too much physical or mental effort!

For these exercises, it will not matter whether you are knitting on a Duomatic 5, Duomatic 80, or an E6000 electronic machine. We are going to work mostly without any patterning to start with. When we come to samples that require patterning, explanations will be given for each machine type.

Cast on in a basic 1x1 rib just as you would for a garment, over about 60 needles. (Remember here that 60 needles means 60 FRONT BED needles and spaces, because it is normal on Passap System machines to count front bed needles only. The back bed needles are arranged to correspond.) You can make any cast on that you like, either with circular rows, or a racked cast on, as shown in your instruction manual.

Knit about 20 rows in a straightforward 1x1 rib, remembering to obey the needle rule, that is, *"First needle at the left on the front bed, last needle at the right on the back bed."*

At the finish, locks will be at the right and the handle up of course, as is normal for this type of rib. Set both locks at N/N. The stitch size will be that appropriate for the yarn you are using, that is about 4/4 if you are using yarn such as Bramwell DuoMagic, slightly looser than for a normal rib.

Quick and easy

Set the row counter to 000 and knit two rows. Now turn the racking handle one complete turn to the right, clockwise. It should end up being in the up position once again. As you do this, notice that the racking indicator at the left hand side of the front bed also moves to the left, to show you that this is the direction that you have racked. This is very useful if you are knitting with a racking pattern and are interrupted. You can always see which direction you last moved the bed. Also at the left, on the top of the front bed are some figures, 3 to 0 and to 3 again. On the back bed there is an arrow pointing to one of the numbers. The normal knitting position is with this arrow aligned to the 0. This indicator shows the number of spaces or positions that have been racked. There are six positions in all and if starting with the bed in normal knitting position where both are aligned centrally, there will be three racking positions to the left and three to the right available. It is normal to start most racking patterns, or patterns that will involve some racking, from the start or central position. There are patterns that need you to rack the bed completely in one direction or the other before starting to cast on, but these are always noted in the instructions. These patterns involve racking more than three positions in one direction at the same time, or in sequence. So it is necessary to have the number of positions available at the beginning. It is possible with the bed racked either completely to the right, or completely to the left, to rack six positions consecutively. This allows a very wide "swing" to the pattern. It is normal when racking to make complete turns of the racking handle in one direction or the other, so that the handle ends up in the position it started. It is very rare that you will be asked to make a half turn with the handle when making a pattern.

Knit two rows and turn the racking handle to the left, anti-clockwise. Knit two rows, rack to the right. Knit two rows and rack to the left. Continue in this way for about fifty rows in all. This will give you enough knitted fabric in your sample to be able to see what is happening to the actual fabric construction when you remove it from the machine.

Most rib settings allow you to make racking patterns within the rib itself. The golden rule is to always make a complete turn of the handle each time as, if you don't, the needles will end up in a position where they are directly opposite each other and crash into needles on the opposite bed when you knit the next row. A rib racked in the way described here can add interest to an otherwise very basic garment, but also has the advantage of "tightening" the rib and making it hold its shape more firmly. This effect can be useful where a tight ribbed section is required, or a rib that is required to hold its shape well, such as on children's garments.

Rib patterns

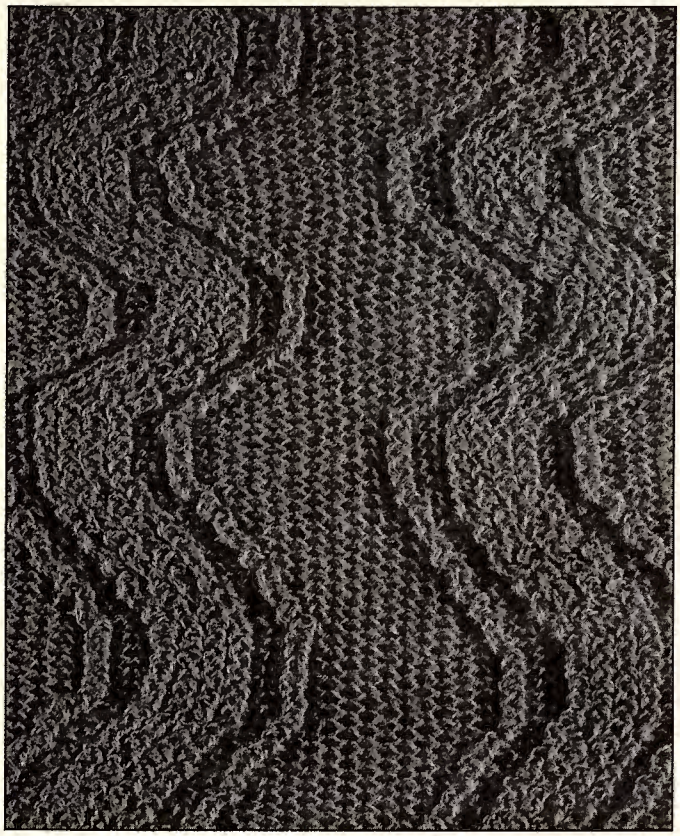
Now let's look a little further and explore this method of working more fully.

As already explained, racking can be utilised with almost any rib, but can be used to produce patterns in its own right. Push up all the empty needles between those that you have in working position on the machine. Turn the racking handle to the down position, and knit about twenty rows in a contrast colour yarn to separate the first sample from the next one.

Set the locks as follows:- Back EX, Front N. Repeat the knitting and racking sequence used for the first sample of knit two rows, rack one to the right. Knit two rows and rack one to the left. Because the stitch type you are now using is a half Fisherman's rib, the resulting fabric will be different in construction and have a different appearance. Knit about sixty rows and follow the sample again with twenty rows knitted in a contrast yarn with the locks set to N/N.

Now set both locks to EX and, using your main yarn, repeat the swatch. Once more the appearance will be different. Both these last swatches are basic racked Fisherman's rib and are sometimes called swung English rib. There are many racking patterns based on the EX lock settings, with either one or both locks set to EX. It is a very useful stitch setting that has been much used in combination with racking to produce many interesting and attractive patterns, either alone, or in combination with patterning with pushers. If you look in your instruction manual and stitch pattern books (the optional extra stitch pattern book for the Duomatic machines, or the E6000 pattern book), you will find many such designs.

Utilising racking, it is very easy to include extra design elements into the fabric whilst the front bed is creating a pattern on its own. A



good example of this is a single bed tuck pattern created on the front bed. This technique works for all such patterns, but the example here is one that is very easy. The front bed will knit an every other needle tuck pattern for two rows and then alternate to tucking on the needles that knitted on the previous two rows. This is often known as honeycomb pattern when knitted just on the front bed.

On your knitted sample, transfer all your back bed stitches to the front bed and knit twenty rows in stocking stitch, using black strippers and stitch size 5 for DuoMagic yarn with locks set to GX/N.

Place a pusher into position under every front bed needle and set into one up and one down formation for the Duomatics. Have the pushers all in working position for the E6000 and enter pattern 130. Locks set to Duo N/AX and left arrow key, E6000 N/KX and stitch size 5 on all machines.

On the back bed, push up the centre three needles to working position, leave two spaces at each side of these and push up one needle each side. Leave 10 needles out of work and repeat. The needle setting looks like this:-

Racked pin tucks for use as an edging.

Now rack the bed three complete turns to the left, ending with the handle down. This will give us six racking positions available to the right. Fill the empty needles in working position on the back bed, with stitches transferred from the front bed. All front bed and back bed needles that are in working position now have stitches. It is important that you only fill the back bed needles AFTER racking to the starting position. If you forget this, the bed will not rack all the way to the left.

This pattern will be working in multiples of four rows, so it is not difficult to remember the sequence. It may be useful to make a note of the row counter numbers and rackings for your own use and then cross them out as you work, if this is your first attempt at a racking pattern.

Set the row counter to 000.
**Knit 4 rows, rack once to the right. Repeat five more times. RC24.
Knit 4 rows without racking. Repeat twice more. RC36.
Knit 4 rows and rack once to the left. Repeat five more times. RC60.
Knit 4 rows without racking. Repeat twice more. RC72**.
Continue in this sequence repeating from ** to ** throughout to knit this pattern for about RC288. This will give you a sample that is large enough to see the whole effect of the pattern, which is known as the tucked snail trail.

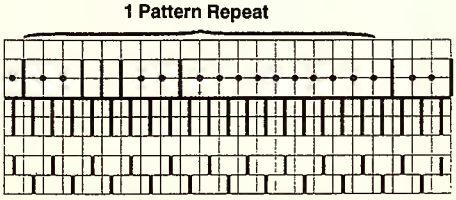
Try using this basic technique with needles in work in varying groups on the back bed, whilst knitting other tuck stitch patterns and try different racking sequences. Rack once to the left, knit 8 rows four times, and so on, to make your own individual designs. The only thing to watch is that it is best, when arranging your back bed groups of needles, to make sure that, during the racking sequence, the back bed needles do not end up more than one or two spaces beyond the edges of the knitting on the front bed, as this can sometimes cause problems with stitches dropping at the edges of the work.

Although many racking patterns shown in manuals and stitch pattern books only involve the use of one colour and rely on texture for their pattern effect, it is also entirely possible to use racking methods in multi-colour work. To illustrate this, perhaps the most simple way is to show you how to make a very easy two colour pattern that also contains some racking. This is easily achieved directly following the last sample. You will need a second colour in feeding eyelet two; leave the settings for the honeycomb pattern exactly as they are. In this pattern, we are going to make the snail trails that appear over the

34►

DUO & 6000

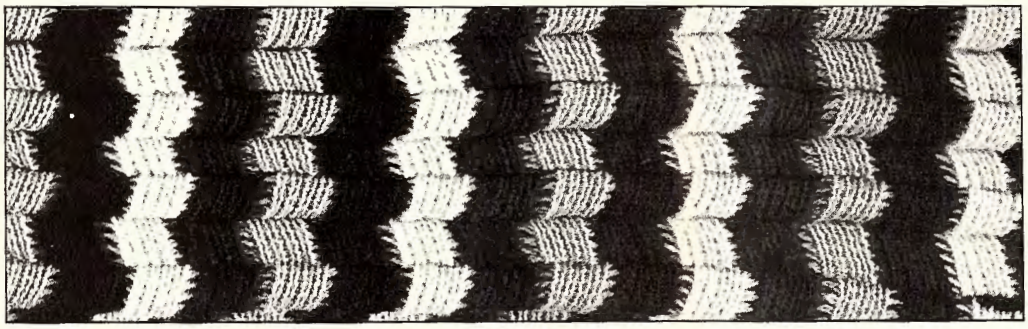
1 Pattern Repeat



On 6000 machines FB pushers all in WP. Selected into pattern by electronics

Racked pin tucks make a fabric with a hemingbone effect.

DUOMATIC UPDATE *continued*



tuck stitch work in the second colour. The base fabric of tuck stitch will of course be in two colours.

The difference is that the back lock is only going to knit with colour two, so that this forms the contrast pattern. So place a pusher into working position under each of the needles in your groups on the back bed and set the back lock to BX with the left arrow key. The knitting and racking sequence is exactly as before, except that you will need to knit two rows colour one, then two rows colour two throughout. It is as easy as that!

So far we have looked at racking only in combination with plain ribbing and tuck stitches, but this is not the limit. It can also be used with almost every lock setting to a greater or lesser degree.

Let's look now at combining it with a pin tuck type of knitting. We will still use the two colours, although it may be made with only one colour if you wish.

Before starting, make sure that the bed is racked to the left as far as it will go. Black strippers. *Set both locks to N/N and knit two rows in colour one. Set the front lock to GX and the back lock to N, knit eight rows colour two and then rack six places to the right. Locks N/N, knit two rows colour one. Front lock GX, knit eight rows colour two and rack six places to the left *. Repeat from * to *. This will give you a racked pin tuck where the racking has the effect of tightening the stocking stitch within the pin tucks, as well as adding a slight herringbone effect to the look of the fabric.

It is also worth experimenting further with this, as many interesting effects can be obtained by changing the number of positions racked, number of rows knitted and so on.

Still using a pin tuck type fabric construction and black strippers, it is also possible to make pin tuck racking in two, three, or four colours within one row. The front bed will be knitting the jacquard fabric as a single bed Fair Isle complete with "floats". Then after a number of rows, both beds are set to knit with the locks on N/N for two rows to seal up the pin tucks and enclose the floats within this. Because this type of jacquard has floats within the pin tucks, it has an almost "padded" feel and weight, making a very firm and bulky material. The sample shown was made by knitting four colour jacquard with a very simple card shown here:-

Repeat these four rows over the length of the card.

6000 machines: Set the front lock to LX and use Technique 232.

Set the Duomatic locks to GB/BX with no arrow keys. For both machines, the bed is racked completely to the left before making a normal tubular cast on, then *knit two rows colour one, two rows colour two, two rows colour three, two rows colour four. Repeat this to row counter 80. Rack five positions to the right. Set locks to N/N and knit two rows*. Repeat the 80 rows jacquard and rack in the opposite direction, then knit two N/N rows. The fabric builds quite slowly, but is ideal for non-elastic cuffs and bands for garments knitted in a conventional four colour jacquard technique.

Jacquard is a very interesting application for use with the racking technique and double jacquard fabrics. This may not at first be an obvious choice but, used with care and thought, can add a whole new dimension to knitting in two or more colours. Having seen what can be done with four colours, let us now look at a simple two colour birdseye jacquard, where the locks of the Duomatic are set to BX with both arrow keys on the back bed and BX with the left arrow key on the front bed. This corresponds directly to technique 180 on the E6000 machine. Choose any pattern that you like and knit in the colour sequence of two rows colour one, then two rows colour two, just as normal. What you are going to add is a racking in between each colour change. So knit as follows. Two rows colour one, rack one position to the right. Two rows colour two, rack one position to the left. Repeat this sequence the whole time and knit a fairly long length of fabric. It will not at first be too obvious what is happening to the stitch structure but, on closer examination, you will see that the racking has had the effect of closing up the birdseye effect, so lessening the "grin through" of the colours showing through the main background knitting. This can be very useful in two, three and four colour work, particularly where you want to knit a single motif on a plain background, but avoid the colours showing in the background as much as possible.

Using racking is also a very easy method of producing edgings and braids for finishing garments, or bands for jackets that are edge to edge with no buttons. For the band shown here, make a normal tubular cast on with twenty front bed and twenty back bed needles. Knit 2 rows N/N and rack one position to the left, three times in all, until you come to the point where you have racked completely to the left. **Locks GX/N, black strippers and stitch size appropriate for stocking stitch in the yarn you are using.

Knit sixteen rows, then rack six positions to the right. Locks N/N. Knit two rows.

Locks GX/N, knit sixteen rows and rack six positions to the left. Locks N/N, knit two rows. **Repeat from **to** throughout.

The effect is almost like that of having knitted a rouleau edging for the garment.

This little edging can also be adapted to making all sorts of decorations, for instance "daisies". The knit and racking sequence is exactly as above, but use only ten needles on each bed. Use a "three-ply" type yarn, such as Bramwell DuoMagic, with stitch size 5/5. Knit ten repeats and then a few rows in a contrast yarn and release. The fabric will automatically want to form a circular shape by itself. Unravel the waste yarn and stitch the two ends together and you have the daisy shape. Knit a contrast colour centre to stitch on and you have a flower to apply to any garment as a very pretty trimming.

So as you can see, racking is a very versatile technique that is capable of knitting far more than just zig-zag patterns which most knitters assume it is what it is all about. Try experimenting with it and see what you can come up with. There are thousands of patterns just waiting to be "discovered"!

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Set up 70 Ns on each bed in WP. Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 1½/1½. Using two strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 4 rows. Rack one full turn to the right. Transfer extra st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 2¾/2¾, K 29 rows. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Arrange pushers as in diagram 2. Set RC at 000. Set lock on BX‹—›/BX← and stitch size to 4¾/4¾. Cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of every 12th row until there are 126 sts on each bed. K until RC shows 376. Work measures 42.5 cm, 16¾ in. Place marker at each end.

SHAPE TOP

(Remember to return pushers under dec sts to blocking rail.) Set RC at 000. Dec 1 st on each bed at each end of every alt row until 114 sts rem on each bed, then on every foll 3rd row until 90 sts rem on each bed. Cast off.

BUTTONHOLE BAND

Handle down. Orange strippers. Set up 10 Ns on back bed and 11 Ns on front bed as in diagram 3. Set lock on N/N and stitch size to 1½/1½. Using three strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4¾/4¾. Transfer end sts from front bed to empty Ns on back bed as in diagram 4. K 5 rows. Make a buttonhole by transferring st A to adjacent N at left, st B to adjacent N at left and st C to adjacent N at right. Leave empty Ns in WP. Cont knitting, making buttonholes when RC shows 30, 55, 80, 105, 130, 155 and 180. K until RC shows 186. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

Handle down. Orange strippers. Set up 122 Ns on each bed in WP. Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 1½/1½. Using two strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Rack one full turn to the right. Transfer extra st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 12 rows. Set stitch size to 3/3, K 8 rows. Set stitch size to 2½/2½, K 12 rows. Set stitch size to 3/3, K 8 rows. Set stitch size to 3½/3½, K 12 rows. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 4½/4½, K 2 rows. Black strippers. Set stitch size to 5½/5½, K 6 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method working from centre of buttonhole band to centre of button band.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Lightly steam press.

MAKING UP

Join shoulders and sew on front bands. If you have not already used the Passap method for joining neckband, then pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side, then slip stitching on the wrong side. Set in sleeves. Join side and sleeve seams. Sew on buttons. Fold neckband in half and catch down on inside. Neaten open ends.

DIAGRAM 1

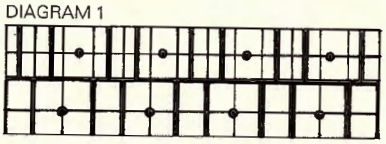


DIAGRAM 3

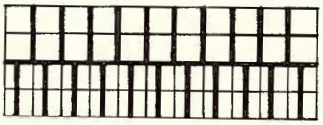


DIAGRAM 2

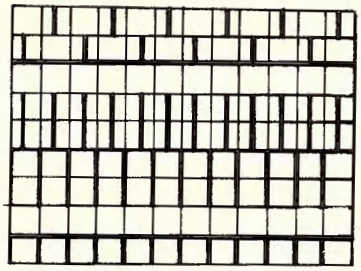
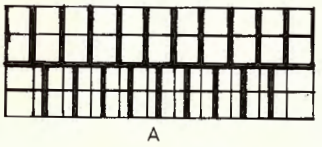
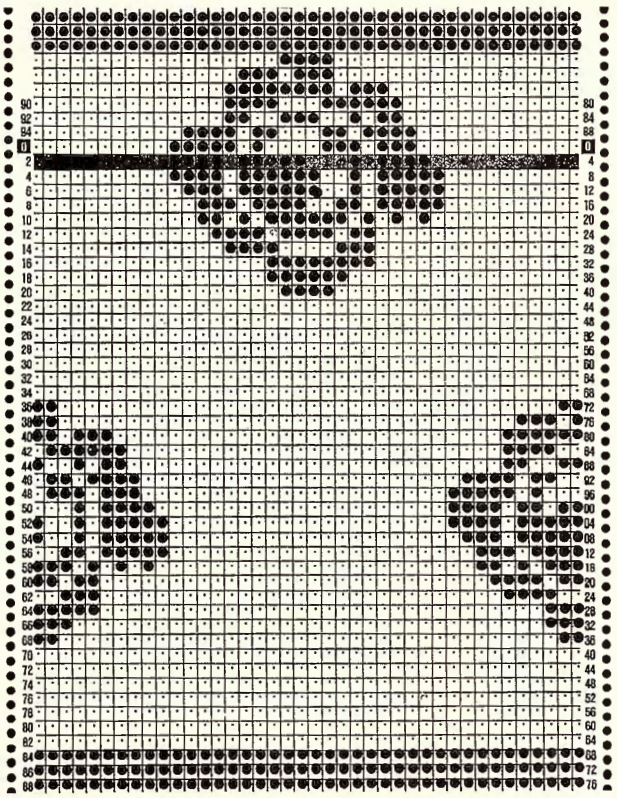


DIAGRAM 4





MASTERCLASS

SPLENDID SCINTILLATING SEPTEMBER

A wonderful world of colour and a wealth of new ideas in fashion.

Mary Dowse

Every season I find the new shapes and colours more exciting than the last, but this year is really special.

First of all, colour, colour and more colour. An explosion of brilliance, bright, brighter and brightest. Think of a colour – it will be there, everything from bright red and orange, limes and golds, bright pinks, royal purples and wonderful blues. Those of you who love bright colours can wear them as bright as you like, but there is still a strong feeling for the gentler flower colours too, so if these take your fancy, wear them. There are also lots of subtle and sophisticated rich dark colours and lashings of warm winter whites – really something for everyone.

Here are some I've picked out as particularly interesting, which I hope will start you knitting.

Rich, deep, purples and blues, very dark, used instead of black. The deepest of blackberry, the purplest of plums, the blooming blues of bilberries – all the deep fruity colours of September. Black is back too, so you might well try knitting a black yarn together with a really fine thread in bright purple or blue to give the dark rich effect of violets or night skies – but use them brighter if you like this better. Purples and blues haven't been much in evidence for some time for winter wear, so this is a really new and exciting look for this season.

Lipstick and berry reds abound, gorgeous in textured yarns or stitches or in woven-in mohair – or use a black mohair over a really bright background for singing depth and richness.

There is also a strong feeling for pinks. These crept in last year but now seem to be really flowering. I saw a great many "pretend" fur and pile fabrics in rich rose in Italy early this year and they seem to be spreading. I nearly always find this in Italy – a case of "what Italy wears today, Great Britain wears tomorrow". (They had platform soles too!) The rose colour did look most cheerful and encouragingly flattering on a dull, freezing day.

At the other end of the scale, there are masses of rich earthy browns, the colour of Fenland or Lancashire ploughed fields or of really good brown fur, suede or well-polished leather. If you've always worn fawns and beiges, try these rich browns instead, perhaps with one of the creamy whites. This season white has to be creamy rather than the brilliant fluorescent white of the washing powder advertisements!

There's yet more – the last prediction I came across was for so-called "vegetable" colours. When I first read this I thought "Oh dear, how dismal!" and then I went to buy the "fruit and veg" at our local greengrocer's and was entranced! If you live near a market or a good greengrocer's go and have a really good look. Spinach, broccoli, sprouts, cabbage, watercress – to name but a few – come in a wonderful range of greens from deep blue-green, bright emerald, lime or palest greenish-white. There are peppers and tomatoes in

every shade of green, gold and vermilion. Aubergines are the most marvellous deep wine, cooked beetroots a magnificent magenta and red cabbage an unbelievably beautiful bluish-purple (or an even richer magenta when pickled!).

Add to these the brilliant oranges and yellows of oranges, lemons and grapefruit (had you ever realised how oranges vary so much in colour? I hadn't) and the ever-changing greens and limes and golds and pinks and reds of apples and pears and peaches and apricots and the purple and blues of damsons and plums. Even the most ordinary carrots or onions are a splendid colour and most greengrocers have flowers as well, so you've got everything – even that exquisite deep blackish-brown of the underside of big open mushroom flaps.

Happily you can find most of these colours in shops and Mail Order shade cards already and if you can't, you can always mix several finer threads together to give a really glowing look; even a fine fluorescent thread mixed in doesn't look brash, just brilliant.

When you've chosen your colours, what shapes are new or being used in a new way? Fashion manufacturers and the designers too, are rather hedging their bets. Short skirts are becoming boring, but are women ready for long ones? Predictably, this season the long and the short are often used together – long coats with a short skirt, or a big bulky short coat over a longer tight skirt or pants and there are many handkerchief points and hems that dip at the side or back – be careful with a dipping hem at the front, it can easily look like a mistake – but all these are great for knitting.

There is also an explosion of draped "tulip" skirts with fullness at the top, narrowing to the hem. These are beautifully draped and can be most becoming. Remember the tulip skirt I told you about some time ago? They are great to knit. The simplest tulip shape is a sideways knitted flared skirt turned upside down.

In knitting, I love the long "Mission" skirts in slender pleating or shadow pleating worn with long lean tops and cardigans, but if your taste runs to "mini-crins", a full flared sideways knitted skirt over lots of petticoats is still very much a shape to be reckoned with, often worn over long wrinkly leggings.

Trousers are back with a vengeance and, again, if you can't yet make up your mind about short or long they are a marvellous alternative. Not the stiff, tailored old suits, but soft, flattering feminine versions. These are hopefully taking over from the "power dressing" suit so beloved for so long by the high-powered executive ladies. The fitted tailored jacket and above-the-knee tight skirt showing yards of leg is getting boring – so, for that matter, are anoraks and trainers worn for every possible occasion, whether suitable or not.

The new suits are feminine and flattering and just as useful for many occasions. Softer, loose, culotte-like trousers, or long loose ones tapering to the ankles, sometimes with fitted, but often with looser "blazers" are lovely on all figures. Don't necessarily feel that you must knit the lot! They are frequently in contrasting colours or fabrics and a beautifully knitted "blazer" with fabric trousers or a velvet jacket with knitted trousers could look most elegant and there are still many really fitting leggings, patterned or plain, to wear with almost anything.

If you are old enough to remember the clothes of the '70s these are now a great inspiration for designers and there is also much flirting with Dior's New Look – a great shape this! It's time it came back. We already have variations on his later "tulip" line.

My particular feeling now is for a really bulky coat, short or longer – wonderful in knitting and so full that no one knows whether the size is you or the coat! You really will have a wonderful winter, but don't forget those platform soles! They really are back.

Next month Mary uses 2 ply wool for fine autumn dresses

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Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,
I collect Knitting Machines!
There's a punchcard in the hall,
A chunky in the lounge,
A fine knitter takes pride of place
(I love the easy one step lace).
My Hague is carefully disguised
As a foot stool, highly prized.
The overlocker's in a
nook-and-cranny.
My family say it's quite uncanny
What you find in little corners.
"Mother you should really warn
us
When we open cupboards tall
Cones of yarn cascade and fall."
There's colour changers neatly
stacked,
Knit-Radars in boxes packed –
But handy, all get taken out
Whenever there is yarn about.

Upstairs now and quite unheeded
When the latest fashion's needed
We've a ghost who knits all night
Gave the children quite a fright
(Needs no heating and no light).
Rows of knitting slowly appear
In garter stitch, you should hear
The click and clatter as this ghost
Makes lovely clothes, a silent
boast
Of ghostly skills I really envy
As he knits for teenage Wendy.
There's one thing that's quite
crystal clear –
NO Ghost Busters are needed
here!

Yours sincerely,
Dorothy Osborn
Waterlooville, Hampshire

A super poem Dorothy, and it will ring true to many of us!

★

Dear Anne,
Many knitters often ask about patterns for a balaclava, but as I do not know whether the knitters have ribbers or not, I have two patterns for 4-ply yarn, one for a single bed and one for a machine with ribber.

For a machine with a ribber, before you start, take a length of two metres or so of yarn off the cone. Then, with MT0/MT0, CO 150 needles in 2×2 rib as shown.

| | · · | |
| | |

Knit 2 rows then increase MT4/MT4 or MT5/MT5 and knit 80 to 90 rows. Remember to use side wires and weights after 30 rows, move up every 30 rows. As ribbing progresses the fabric "waists" > < and pressure on the outside needles is relaxed, so you can get a bunching of sts failing to knit off.

Transfer sts from ribber to 75 centre sts on MB. Working right to left, using the odd length of yarn, cast off the 75 sts behind the sinkers. Bring two needles to hold at either end and with ribber hook lift loops from sinkers. Check all are clear.

With the end length of yarn e wrap the 75 empty needles and needles in hold at each end. Knit 1 row with these 77 sts by hand.

Transfer back to ribber in the 2×2 rib formation.

| | · · | |
| | |

Using the two eyed bodkin lay nylon cord across the ends of sts between the beds and tie the ends of the cord, having a weight on the cord and knit a further 40/45 rows.

Transfer sts to MB. Put on SB Brush Assembly. Carriage to hold. Bring to hold the 25 sts at R and dec first st at beg of every row until 1 st remains. Cast off sts by pulling end through.

Repeat five more times over each successive 25 sts.

Cast off 8 sts and knit 10 rows. * Thread end of yarn through loops.

Join segments * to form a crown. Gather * over a button and sew to centre of cap top *. Join back seam.

If required you can then CO 2×2 rib | | · · | | · ·
| | · · | | over 150 needles. Transfer to MB. Knit 8 or 16 rows and join into a circle for attaching to face opening for band.

The single bed version is as follows.

T7 sts 10 rows. CO 156 sts and knit 80 rows. Cast off 30 sts at beg of next 2 rows. Knit 50 rows.

Cast off 30 sts at beg of next 2 rows and knit 60 rows. Cast off rem sts.

Join E to D, A to B, but knit a band of 30+31+36+31+30 sts, cast off and join on to face opening.

It is sometimes better to knit a st st band as you would a neck band like this.

Cast on 158 sts K 1 row MT
K 4 rows MT–1
K 4 rows MT–2
K 4 rows MT–3
K 4 rows MT–2
K 4 rows MT–1
K 1 row MT

When knitted cast off and join to face opening.

Yours sincerely,
Gwen A. Taylor
Bamber Bridge, Preston

★

Dear Anne,
I have a hint for knitting two hats which many elderly and/or handicapped machine knitters will be able to knit with either a little help or on their own. Both hats are inexpensive using small amounts of 4-ply yarn.

For the first hat, cast on approximately 170 sts using weave method at MT5. Knit eight inches of st st measured with tape measure on machine. Pick up first row and make a hem. Carry on and knit another ten inches in st st.

Gather off on to tapestry needle. Fasten off as tightly as possible. Sew edges together until hem is reached. Insert a clear plastic peak about three and a half inches at the deepest part using a tea plate for size. Sew hem edges and you have a peaked cap.

By altering the number of needles and rows knitted, the hats can be knitted in different sizes.

The ten inches knitted can have Fair Isle patterns, lace or motifs. A tassel can finish off the gathered top stitches.

Children who have had chemotherapy treatment enjoy wearing a hat that is different from the usual bobble or baseball hat. Cotton lacy ones can be appreciated by women in similar circumstances.

For the second hat, cast on half the above number of stitches and make a similar hem of two inches. Then knit approximately four inches. Using the holding method put into hold both end needles every other row until approximately four inches are left in work position. Start to bring end needles back into work every other row and copy the rest of the front as for the first design. Finish with hem and sew the side seams. A tassel or two finishes it off nicely.

Instead of leaving four inches one can knit to a point and fold this over, then sew a fancy button or pom pom on.

Yours sincerely,
Mrs Daisy Viner
Banbury, Oxon

Thank you both, Mrs Taylor and Mrs Viner for the hat patterns, I am sure that they will be put to good use by our readers.

★

Dear Anne,
I write this letter with the hope that it might benefit any machine knitter like myself, who over the last few years have purchased machine knitting pattern books and have been completely and utterly mystified with the instructions given to complete the garments enclosed.

I purchased the Wendy Phillips Sideways Style Book a few weeks ago and it has proved to be a most excellent book. I am sure that even a pure beginner could sit down and get perfect results.

I have been a machine knitter for five years and over this time I must have spent a small fortune on pattern books. I think this particular Wendy Phillips book beats the lot, it has easy instructions that leaves the mind free to concentrate on the pattern design.

I am sure this is a very popular book, but like myself there must be many machine knitters who have not tried it.

Yours sincerely,
Joan McLaren-Campbell,
Wollaton, Nottingham

Thank you Joan for your letter, I am sure Wendy will be pleased with your comments and that others will take your advice and try this pattern book.

★

Dear Anne,
Reading Joan Lafferty's article on the 'right way', reminded me of the time when I was teaching design students.

Some of their machine knitting was pretty unorthodox, but they restricted themselves by placing importance on the "right" and "wrong" sides of the fabric. We tried a new tactic, using the technical face back and the technical face front.

One student produced an amazing piece of creative knitting.

"And which side will you use?" I asked with a meaningful look. She tried hard.

"The . . . er . . . technical face wrong side," she said triumphantly.

I gave up!

Yours sincerely,
Susie Miller
Rustington, West Sussex

★

Dear Anne,
In Pat Coulston's Question Time in January, she wrote about a lady who had problems with a Brother Cast-off Linker.

Well, I know the feeling, mine nearly went out the window too.

Pat's answer was not for my problem, I had sent my Linker back to Brother because I had two new machines and it did not work on either. However, I started doing two rows at tension 10 instead of one and that for me was the answer.

When I join side seams I have to do three rows at tension 10 before it will link off problem free, always make sure nothing is caught round the gate pegs as it can be when you are joining seams. When you put the needles to hold position check then that the knitting is free of the gate pegs.

I really like my Linker now and find it very useful. An extra row at tension 10 doesn't make any difference to the finish.

Yours sincerely,
Mrs Beryl Axell
Whitstable, Kent

★

Dear Anne,
I enclose a For Sale notice that appeared in our weekly free paper. It sounds rather painful, I think it is one accessory that I shall manage without.

BROTHER KNITTING machine KH891 with lace carriage, knit bleader, punch card. £250. o.n.o.

I love reading *Machine Knitting Monthly*. I used to buy three magazines a month. One went out of print, the other had a deceiving index and pages and pages of articles for the expensive machines, but yours is still user friendly, even the cover is inviting and cheerful, as are the contents.

I have been a machine knitter for almost twenty years and still feel a glow when I look at my machine (Toyota 901 with ribber) and I am always pleased to read about knitters that have to sneak yarn in to the house.

If I live to be 100 I don't think I could use it all, but I keep buying more.

Congratulations on your fifth birthday.

Yours sincerely,
Mrs J. Powell
Middlesbrough, Cleveland

Thank you for your kind words and best wishes on our fifth birthday Mrs Powell, and thank you to the many other readers who have written in wishing us the best on this occasion.

★

Dear Anne,
I had nearly finished sewing up a jumper when I noticed that one or two stitches on the back welt had not knitted correctly. I did not feel like undoing all my work so I tried to think of a way out.

I pulled a thread, dropped off the ribbed welt and undid one row on the main piece (the grafting puts back that row). I then picked up the stitches on to a knitting needle, re-knitted the welt (correctly this time), ran it off on to waste yarn and also picked up the stitches on to a knitting needle.

I then grafted the two pieces together again. I always do my grafting on knitting needles although I know there are several ways but I have been doing it this way for 50 years now and am used to it.

Honestly, you cannot see where I have done the grafting, which is as it should be if done correctly, so I can go on and finish the jumper.

I would also be very interested to have a pen pal, either in this country or overseas, as I live on my own, with three cats and three knitting machines. I also do hand knitting, crochet, tapestry and embroidery work. If there is anyone out there with similar interests, I would be pleased to hear from them.

Yours sincerely,
Doris Donohoe
Hollinswood, Telford

Thank you for your letter Doris and your tip. If anyone would like to write to Doris, please write to her care of Machine Knitting Monthly *and we will pass on your letter.*

★

Dear Anne,
I have just returned from our local craft fair at which, amongst a great variety of stalls there were about five stalls of machine knitwear. Four of these stalls were very good with one especially good, where the knitwear was beautifully knitted, sewn up and finished off carefully.

However, the fifth stall left me feeling very angry that this person could put garments like that on sale. For example, one sweater had very obvious flaws in the patterning with the background colour knitting instead of the contrast. These flaws were noticable even from across the fairground as they caught the eye. The finishing on the garments was untidy and the labels which were cream, were sewn on carelessly with white thread. Surely cream would have been better with small neat stitching? There were several hats on sale, obviously inspired by Wendy Phillips and I'm sure that Wendy would have been a bit annoyed at the quality of them. Again, this was mainly due to bad finishing.

The finishing of any garment should be done carefully but surely especially so if it is for sale. If not then you are just wasting time, effort, talent and most important if you are running your own business, money.

Thank you for letting me get this off my chest.

Yours sincerely,
Anne Lee
Culloden, Inverness

Thank you for your letter Ms Lee, finishing really is perhaps the most important part of your knitting as it makes a statement about you and your knitwear. The sewing in of a label as you say, shows just how careful you are.

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7

7 SWEATER WITH MULTI-COLOUR RIBS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Yeoman Sabrina 4-ply
1 [1, 1, 1, 1] × 400g cone in Blazer (MC).
1 [1, 1, 1, 1] × 400g cone in Rose (A).
1 [1, 1, 1, 1] × 400g cone in Moss (B).

GARMENT WEIGHT

Finished garment in third size weighs 500g.

The fibre content of this yarn is 30% Wool, 60% Acrylic, 10% Nylon. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 101 [107, 112, 117, 123] cm, 39¾ [42½, 44, 46, 48½] in.
Length to shoulder 63.5 [63.5, 65, 65, 67] cm, 25 [25, 25½, 25½, 26½] in.
Sleeve seam 39.5 [39.5, 40, 40, 41] cm, 15½ [15½, 15¾, 15¾, 16¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1

K 2 rows MC/A and 2 rows MC/B. These 4 rows form pattern.

FAIR ISLE PATTERN 2

K 2 rows MC/A, 4 rows MC/B, 2 rows MC/A, 2 rows MC/B, 4 rows MC/A and 2 rows MC/B. These 16 rows form pattern.

BACK

Insert punchcard 1 and lock on first row. Push 61 [65, 69, 73, 77] Ns at left and right of centre 0 to WP. 122 [130, 138, 146, 154] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Using MT−5, K 31 rows. Using MT−4, cont in Fair Isle patt 1, but do not release card. K 32 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt 2. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 7th row until there are 154 [162, 170, 178, 186] sts. K 10 [10, 12, 12, 16] rows. RC shows 120 [120, 122, 122, 126] and work measures 39 [39, 39.5, 39.5, 41] cm, 15¼ [15¼, 15½, 15½, 16¼] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 136 [144, 152, 160, 168] sts rem *. K 69 [69, 73, 73, 75] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 28 [28, 30, 30, 32] sts. Using nylon cord, K 54 [58, 61, 65, 68] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 42 [46, 49, 53, 56] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt 2. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 53 [53, 57, 57, 59] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 18 [18, 20, 20, 22] sts. Using nylon cord, K 59 [63, 66, 70, 73] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 42 [46, 49, 53, 56] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt 2. Finish to correspond with first side reversing shapings.

SLEEVES

Insert punchcard 2 and lock on first row. Push 45 [45, 48, 48, 51] Ns at left and right of centre 0 to WP. 90 [90, 96, 96, 102] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt 2. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 138 [138, 144, 144, 150] sts. K 2 [2, 4, 4, 8] rows. RC shows 121 [121, 123, 123, 127] and work measures 33.5 [33.5, 34, 34, 35] cm, 13¼ [13¼, 13½, 13½, 13¾] in.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 16 rows and 3 [3, 4, 4, 5] sts at beg of next 2 rows. Cast off rem 76 [76, 80, 80, 84] sts.

CUFFS

Insert punchcard 1 and lock on first row. Push 35 [35, 37, 37, 39] Ns at left and right of centre 0 to WP. 70 [70, 74, 74, 78] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Using MT−4, cont in Fair Isle patt 1 but do not release card. K 32 rows. Cont in st st and MC. Using MT−5, K 31 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Insert punchcard 1 and lock on first row. Push 72 [72, 74, 74, 76] Ns at left and right of centre 0 to WP. 144 [144, 148, 148, 152] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Using MT−1, cont in Fair Isle patt 1 but do not release card. K 8 rows. Using MT−3, K 8 rows. Using MT−4, K 8 rows. Cont in st st and MC. Using MT−5, K 12 rows. Using MT−3, K 11 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 62 [62, 64, 64, 66] sts around back neck and 82 [82, 84, 84, 86] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.

42►

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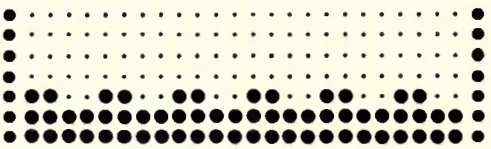
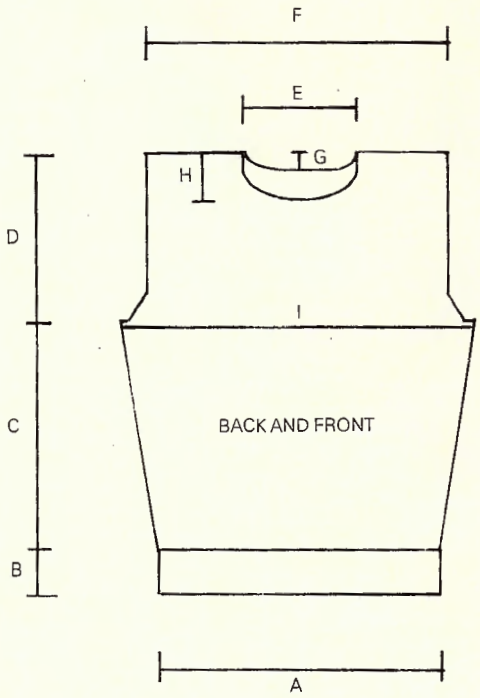
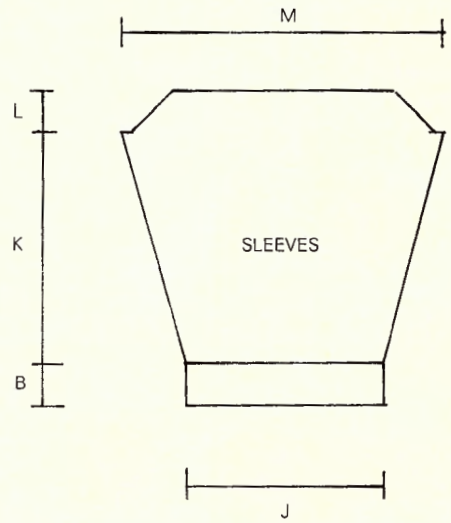
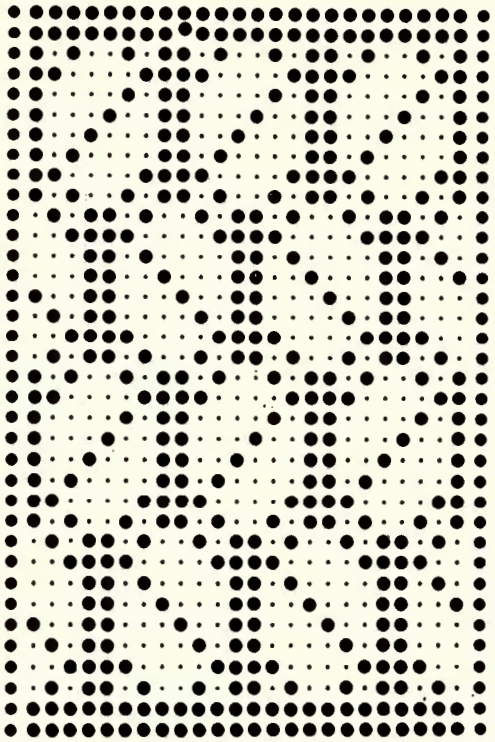






A = 40 [43, 45.5, 48, 51] cm
B = 6 cm
C = 33 [33, 33.5, 33.5, 35] cm
D = 24.5 [24.5, 25.5, 25.5, 26] cm
E = 17 [17, 18, 18, 18.5] cm
F = 45 [48, 50.5, 53, 56] cm
G = 2 cm
H = 6.5 cm
I = 51 [54, 56.5, 59, 62] cm
J = 30 [30, 32, 32, 34] cm
K = 33.5 [33.5, 34, 34, 35] cm
L = 5.5 cm
M = 46 [46, 48, 48, 50] cm

CARD 2



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Enquiries: Kate Arklay ☎ 0934 843634

HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear MKM,
I have a Brother KH830 standard gauge knitting machine and wonder if anyone has devised a pattern for men's socks using the circular knitting system (I also have the ribber), or is it not possible to do this?
Yours sincerely,
Mrs E. M. Moffat
Penrith, Cumbria

We have not heard of a pattern using this method, but we are sure someone will have tried it, can anyone help Mrs Moffat?

Dear MKM,
My Mother-in-Law who is 72 bought a Jones+Brother Sewing Machine VX855 with no instruction book. I have shown her the basic stitching but she has many interesting stitches that she cannot use. Can anyone supply me with an instruction book or a photocopy of one? I would be grateful.

I own a Brother 836 with Ribber/Knitleader, plus Lace Carriage. I am looking for children's sock patterns. I have twin boys of four years old. I knit all their jumpers and would love to try socks for them. Also, has anyone any patterns for lacy collars, for sweaters and cardigans, which I adore, but cannot find patterns for?

There is no machine knitting shop where I live so I have to rely on mail order, or travel out of town, which is not easy with two active little ones.
Yours sincerely,
Mrs Sandra Garforth
Oldham, Lancs

We might be lucky with a reader owning the sewing machine Mrs Garforth, and I am sure we will be able to find a reader with sock and collar patterns for you.

Dear MKM,
Please could anyone let me have a pattern for tights 42/48 inch hip, or stockings 8½ to 9, in 3 or 4-ply yarn, for a single bed machine? I will pay any costs incurred.

Also, would anyone be interested in a pre-1972 machine letter circle, to swop hints, patterns and so on for these older machines?
Yours sincerely,
Mrs A. Davies
Ivybridge, Devon

I am sure that someone can help you with your tights or stocking pattern request. If anyone is interested in a pre-1972 machine circle, if they write to Mrs Davies care of us, we will send on your letters.

By coincidence, Joan Lafferty writes about older machines in "Latch On" this month. You will find it on page 23.

Dear MKM,
We have a knitting club and the lady who runs it has a very old knitting machine which she had stashed away for years. It is called "The Recorder" and has a garter carriage. We believe that it dates back to the '40s or early '50s.

I would be very grateful if you could tell me more about the machine, perhaps one of your readers has one as well.
Yours sincerely,
Linda Adams
Hawkhurst, Kent

I am sure someone, somewhere will have some information such as an instruction book for this machine, can anyone help Linda?

Dear MKM,
I recently purchased a number of old machine knitting magazines from the local Oxfam. Amongst them was a Modern Knitting, December 1977. In this issue there is a very nice trouser suit in large sizes and all of the instructions are there, plus charts. However, before passing on the book, someone has removed pages 21/22 with the quantities and thickness of yarn used and details of the weaving pattern used on the jacket.

From the picture at the back of the book I would think that double knitting wool was used and yes, I can use the charts with my Knit Tracer, but it would be most helpful to know the quantities originally used – I am most interested in the trousers.

If anyone has a copy and could let me either have the necessary details or the complete magazine if it is not wanted, I will gladly refund postage and I should be most grateful.
Yours sincerely,
Miss C. R. M. Bligh
Paignton, Devon

I am sure someone will have the missing pages you require and if so, could we ask for the pages to be photocopied, so that we may forward them on to Miss Bligh.

Dear MKM,
I have been asked by my local church to knit some Altar Cloths. As I am not very clever (it is my Brother 830 which does it all), I thought that the best thing would be a plain knitted centre with a suitable lace edging.

Can anyone please suggest a suitable punchcard design, possibly with a cross on it, or something else that would be suitable. I have tried various other sources and you are my last resort. I live in a fairly small town where such information is rather limited.
Yours sincerely,
Ms Stephanie Else
Ashton-in-Makerfield, Wigan

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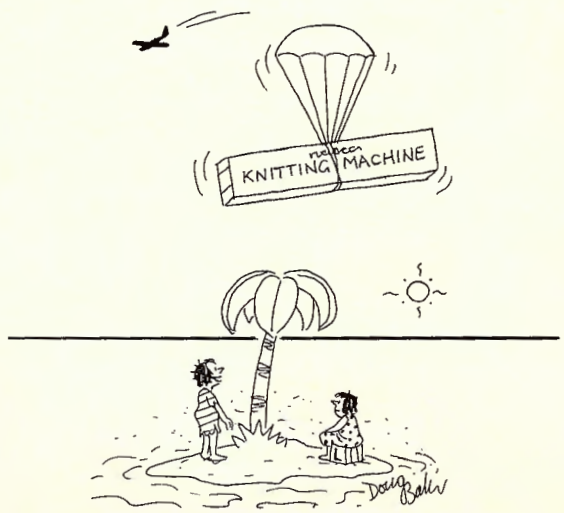


"Well, they got their priorities right!"

CREATIVE INTARSIA

ALPHABETICALLY YOURS . . .

Keni Freeman

It was really Sheila, the Editor, who suggested doing something with lettering or the alphabet and it started me thinking. There are so many times when we include writing within designs but do we clearly think what we are creating?

Take a look at picture/diagram 1. On the first line I have drawn out in freehand five different letter 'A's. The first one is quite clear, the second and fourth are lower case, the third letter is a clear capital but the fifth is a "script" capital, that is the name of the type of writing used and is not quite so clear for knitting.

Now look at the second line where I have transferred the letters on to rectangular graph paper. The first letter relates to the first letter 'A' above it and becomes quite a thin and weedy letter when transposed. It is not very clear for making a statement on a garment so it would need to be at least two stitches wide on the uprights for maximum effect.

The second letter, a lower case 'a', again is difficult to transpose on to graph paper. It might look better without its extension piece but even without that, it is fine for close up work, but not for making a bold statement. The third 'a', again lower case, is traced from the second lower case letter on the first line and is again, I feel, a difficult letter to read.

The capital 'A' in script becomes a nightmare to transpose and I should imagine that when put into a word, would become very difficult to knit.

The next two capitals work well with knitting. I must admit that, for a clear letter, the second capital is the best, allowing a good gap in the centre to let you see the actual letter quite clearly even from a distance.

The final letter 'a' in lower case on that second line would work well in knitting, being over five stitches wide. This tends to be the minimum for a clear letter, such as an a, p, q and so on, which need a 'middle' line.

The second freehand line shows the problems that you can encounter with the letter 'S' and the number '5'. Always try to make a clear distinction – you can see that the first graphed letter 'S' is traced from the first freehand drawing and it does not work well. I feel trying to slope the first and last bit of the curve is too much and without this it is always easier to knit. It makes the 'S' much clearer and will help define a number '5' if it is in the same statement when knitted.

Picture/diagram 2 shows the problems encountered when using a letter that is too small, especially one like a capital 'B', whether by stencil format or joined across, you need enough stitches to allow the letters to be clearly seen, with enough gap in the middle to show the centre of the 'B'. The second letter, the small 'b' is easy to see and traces easily on to a word, as does the lower case 'g'.

The letter 'Y' and 'y' can be a problem but I have found that the 'Y' as shown works well and works equally well in lower case, as given.

Finally in diagram 2, you can see the word "HELLO" in "bubble" writing. This is a lot of fun to knit but as there is usually a "shadow" of the previous letter coming across the next letter, if you are knitting your garment with a black background, you will find it easier to change your shadow to a white. Using the colours such as I have, a bright yellow background with red lettering and black shadow, the word can be clearly seen and is not to difficult to knit.

You can get away with knitting the shadow between the 'H' and the 'E' using my single stitch technique, which many of you know about.

As to writing itself, the easiest way to create words is to invest in a stencil kit from your stationers. If you use a charting attachment that works in half or quarter scale, remember this when purchasing. A word one and a half or three quarters of an inch high will work best for this type of charting attachment, letting you draw freehand straight on to the pattern you will be knitting resulting in a word three inches high. This height of letter also works best for those of you working in full scale, that is a three inch or possibly two inch high word, depending on the length and number of words.

Remember too that all writing must be knitted backwards. It is far easier to invest in tracing paper or tracing graph paper on which to create your words. Once you have got the design right on the right side you can then simply turn the paper around the other way to knit.

Next month I will be knitting various samples to illustrate what I have said.

brother®

NEAT BEGINNINGS

This month, Diane explores some different types of hem which can be knitted with Brother machines. Readers who own other makes will be able to adapt most of these quite easily for their machines.

Diane Bennett

Thirteen years is a long time and things have changed! When I started my first machine knitting classes, most knitters owned a single bed machine but now a very large proportion have a ribber. In fact, many knitters today have never had a machine without a ribber and have no experience of knitting welts with the single bed.

Why bother with a single bed welt? They are useful when a garment needs a flat edge. Jackets and cardigans almost always look better with a flat hem than with a ribbed edge which tends to pull back at the bottom. When making a suit with a knitted skirt, I always use single bed hems for the top, because ribs pull very tightly over the soft fabric of the skirt and can look untidy. Many simple summer tops also look very attractive with a flat edge.

Many of my readers may have tried a plain hem but found that it was rather bulky and did not lie flat. When using wool and other natural fibres, which can be pressed, this is easy to solve. Garments knitted with acrylic yarns can only be steamed and this is not sufficient to give a flat edge.

As with any technique, there are simple ways to solve this problem. A plain hem is knitted with all needles in working position and when the stitches are picked up to form the fold, there will be two stitches on every needle. Knitting across this joining row is like knitting a row at a tight tension – the knitting tends to fold along this line, and it can bend even after pressing.

A plain hem in stocking stitch is knitted by casting on with waste yarn, knitting a few rows and then knitting in the nylon cord, to make the waste yarn easy to remove. The hem is then knitted with main yarn, using a tension two to three numbers tighter than the main tension for the garment. To avoid the bulk of two stitches in main yarn on the same needle, knit the first row with matching sewing thread instead of main yarn. These are the stitches which are picked up to form the hem, as shown in Fig.1a. This sample has been knitted with a contrast thread, so that you can see where it has been picked up. Fig.1b shows the right side of the same hem, which lies flat and looks neat.

If the garment is to be made up with the purl side as the right side, knitting the first row with thread means that this will be on the right side of the garment. It is not always possible to match the colours exactly and the difference in texture may also show. To avoid this, knit the last row of the hem with the thread. The first row of stitches knitted in main yarn which are picked up to form the hem cover the thread.

One word of warning! When knitting thread into the hem, always sew the ends in carefully. How disastrous if a friend said to you "Look, you've got a thread hanging" and started to pull it out for you!

Another method often recommended for making a hem which lies flat and has a crisp fold at the bottom is to knit the centre row at a looser tension. This method has to be used with caution, because even if the rows are counted carefully, the middle row is often not the line along which the knitting will fold. Always knit a sample to check the number of rows which need to be knitted before and after the fold line for a flat hem. If it is necessary to adjust the number of rows, hold the sample as it was knitted and decide whether an extra row should be knitted before or after the fold row.

Owners of a garter carriage (or a garter bar) can make a hem with a beautiful fold in the middle by knitting the centre row as a plain row, as shown in Fig.2. Knit a small sample to check the position of the fold line. Stop one row before the fold row, increase to main tension and knit one row with the main carriage. Use the garter carriage to knit one row, then knit one more row with the main carriage at main tension before tightening to welt tension to knit the second half of the hem. If using the garter bar, follow the same sequence of tension changes, forming the plain row by reversing the knitting before and after the fold row. Although this is rather tedious, it is useful for a special garment. With the garter carriage, however, it is very easy to knit. Don't keep your garter carriage in its box, away from the machine, but store it carefully nearby where you can see it – it is not just for knitting garter stitch garments and you are much more likely to remember to use it if you can see it.

A variation of the plain hem which is lovely for many different garments, including baby clothes, cardigans and summer tops, is the picot hem shown in Fig.3. The picot edge is formed by transferring alternate stitches in the centre of the hem. Since this transfer of stitches must be in the middle of the hem, knit a sample before starting the garment.

To knit a really lovely picot, with long, sharp points, always knit the row before and the row after the transfer of stitches at main tension – but don't forget to reduce the tension again for the second half of the hem.

Knitting the row before stitches are transferred also makes it possible to use the lace carriage to transfer the stitches quickly and easily. When casting on, use the cast-on comb and hang claw weights on to it. Always check that the knitting is well weighted before attempting to transfer the stitches – if you put weights on to the comb after the cast-on, you will not forget them.

Insert card 1; electronic owners, use Stitchworld pattern no. 30; 910 owners use sheet 1, des 1. After changing to main yarn, knit the first half of the hem with main yarn, finishing with one row at main tension. Put the lace carriage on the left and move it to the right to select the needles. When the carriage is moved back to the left, alternate stitches are transferred. Remove the lace carriage and complete the hem with the main carriage, knitting one row main tension before reducing to welt tension.

Add another colour to a picot hem by knitting the centre two (looser) rows with contrast yarn. Try also knitting a stripe in the centre of the first half of the hem, then transferring the stitches after knitting three-quarters of the

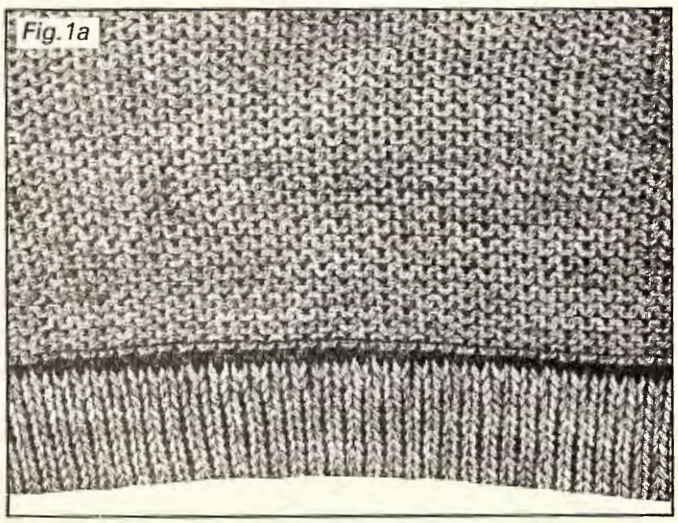


Fig.1a

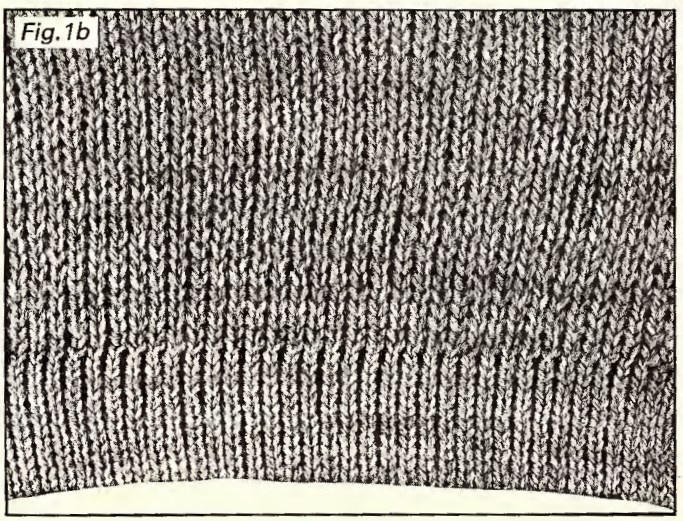


Fig.1b

rows. This forms a line of lace holes which show the contrast colour below. For garments to be made up with the purl side as the right side, knit the picot holes after a quarter of the rows for the hem and the stripe in the middle of the second half. This is a very useful way to add a little colour into the top of an outfit.

Card 1 can also be used for a more subtle edge to a hem. Lock the card on one row and knit two rows with the carriage set to tuck or four rows with the carriage set to slip in the middle of the hem.

Owners of the garter carriage can also use Card 1 for a flat hem.

Moss stitch, which is knitted from this card, is often used by hand knitters, particularly for baby garments. Use about one whole number tighter than main tension for the hem, which can be used to edge stocking stitch, as shown in Fig.4, and a variety of other stitches.

One of the basic designs supplied with the garter carriage is for garter stitch, one row purl and one row plain. This is a really useful edge, which is both flat and firm. Before casting on, however, always check the needles carefully. On the row which knits plain, any faulty needle on the bed will probably cause a dropped stitch. This edge can also be used for a variety of different stitch patterns. Fig.5 shows its use as an edging for a garter stitch pattern.

Don't forget plain hems – now you know how to knit them really well, do use them instead of ribs for some garments. If knitted at a tight tension, usually three numbers tighter than main tension, they can even be used as a durable alternative to ribs for children's garments.

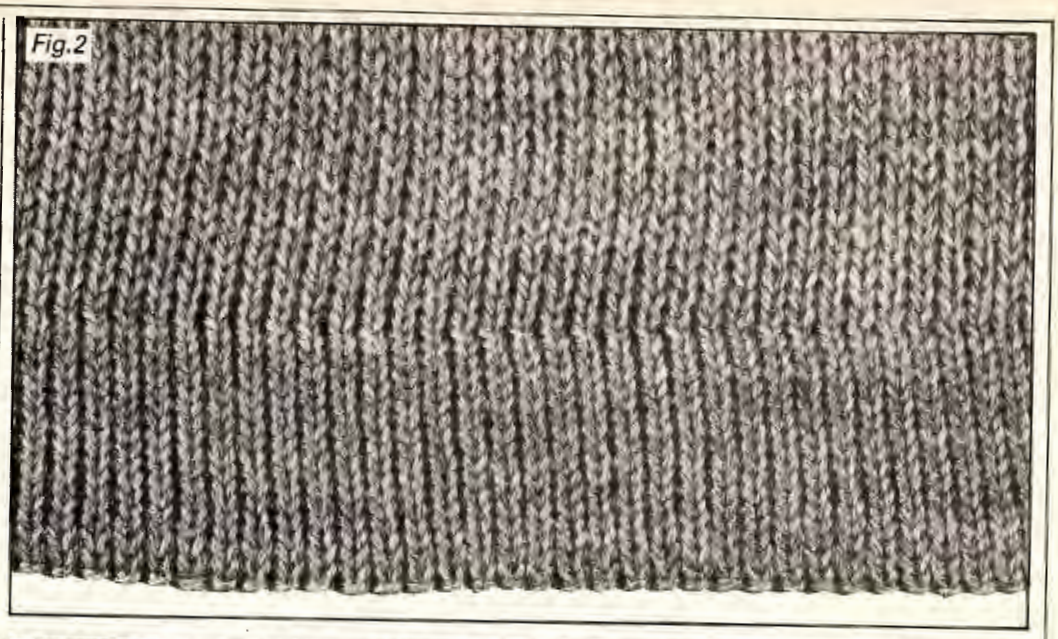


Fig.2

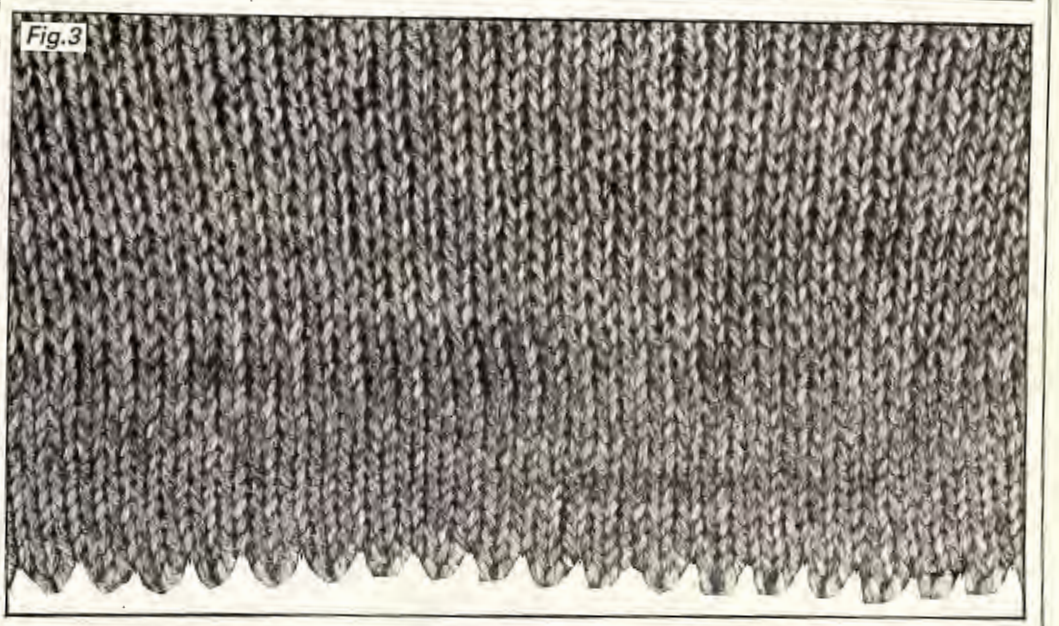


Fig.3

Fig.4

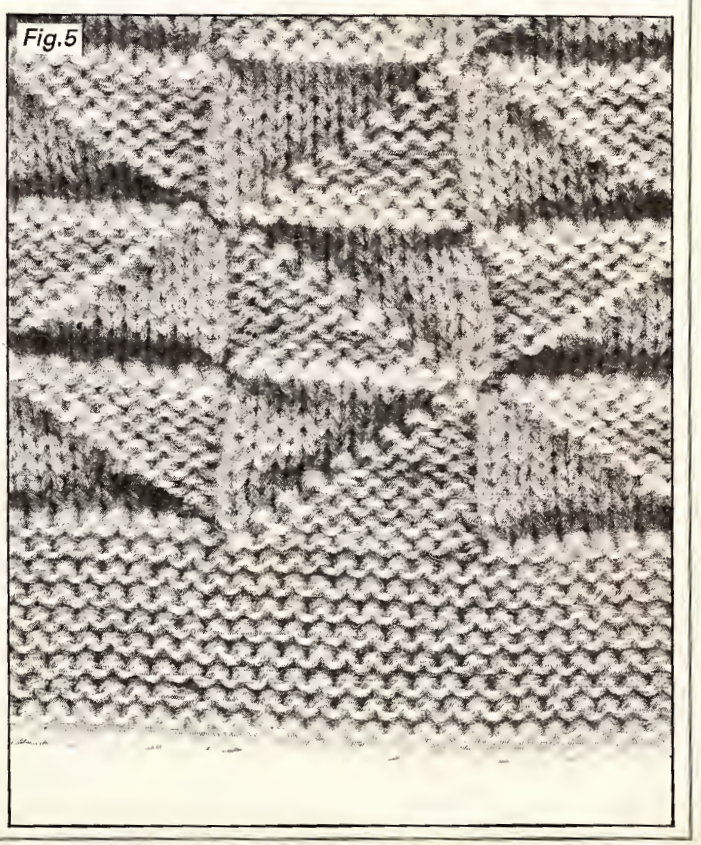
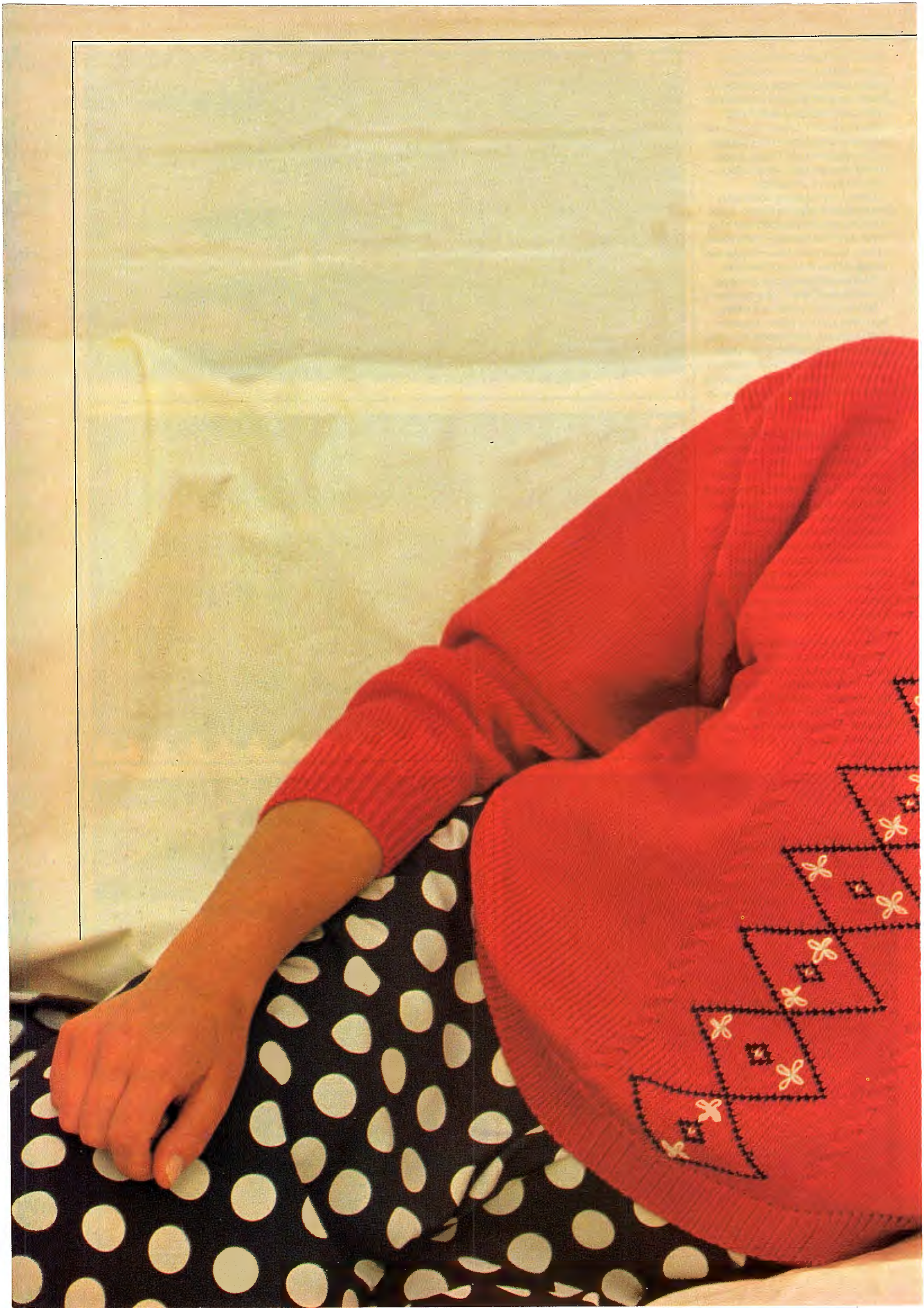
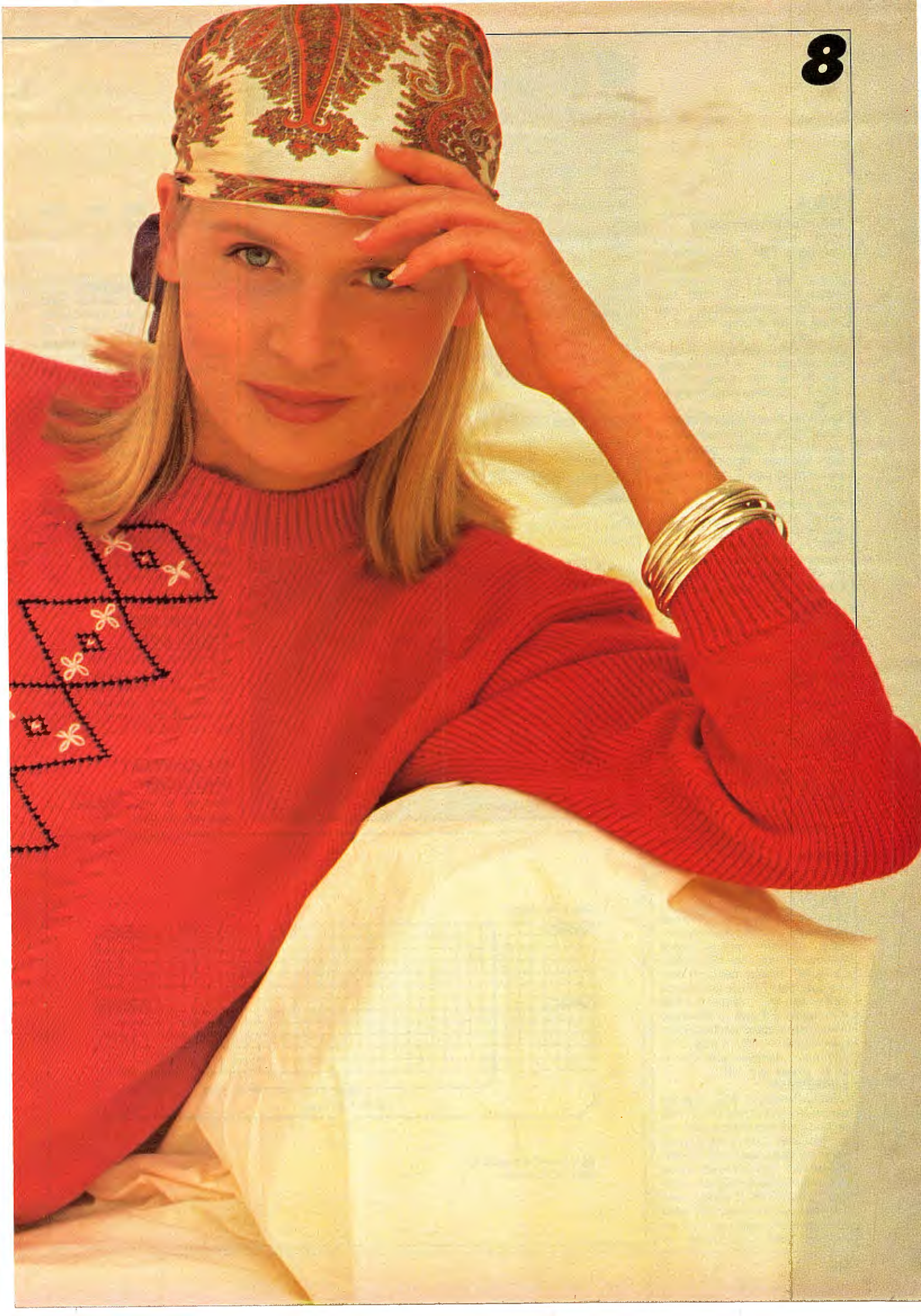


Fig.5





8 SWEATER WITH EMBROIDERED DIAMONDS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé
1 [1, 1] × 500g cone in Hibiscus (MC).
1 [1, 1] × 100g ball in Navy (A).
1 [1, 1] × 100g ball in Cream (B).
GARMENT WEIGHT
Finished garment in first size weighs 355g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 105 [115, 125] cm, 41¼ [45¼, 49¼] in.
Length to shoulder 55.5 [59.5, 61.5] cm, 22 [23½, 24¼] in.
Sleeve seam 43.5 [45.5, 47.5] cm, 17¼ [18, 18¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 77 [84, 91] Ns at left and 78 (85, 92) Ns at right of centre 0 to WP. 155 [169, 183] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 22 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 77 [83, 91] Ns at left and 78 [84, 91] Ns at right of centre 0 to WP. 155 [167, 182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
2ND SIZE
Inc 1 st at each end.
3RD SIZE
Inc 1 st at right edge.
ALL SIZES
155 [169, 183] sts.
ALL MACHINES **
Set RC at 000. Using MT, K 224 [240, 250] rows. Work measures 55.5 [59.5, 61.5] cm, 22 [23½, 24¼] in. Using a length of MC, cast off centre 57 sts. Push 49 [56, 63] Ns at left to HP. Using WY, K a few rows over rem sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in single motif Fair Isle over centre 25 sts with MC in feeder 1/A and A in feeder 2/B and, *at the same time,* work in cable patt from chart over centre 41 Ns. K 194 [210, 220] rows. Remove card. Cont in st st, cables and MC.
SHAPE NECK
Using a length of MC, cast off centre 29 sts. Push 63 [70, 77] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 55 [62, 69] sts rem, then on every foll alt row until 49 [56, 63] sts rem. K 10 rows. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 68 [72, 74] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 22 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 68 [71, 74] Ns to WP. Work as for back from * to *. Inc 0 [1, 0] st. 68 [72, 74] sts.
ALL MACHINES
Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st (3 sts in) at each end of next and every foll 5th row until there are 136 [144, 148] sts. K 2 [2, 4] rows. RC shows 170 [180, 187] and work measures 43.5 [45.5, 47.5] cm, 17¼ [18, 18¾] in. Cast off.

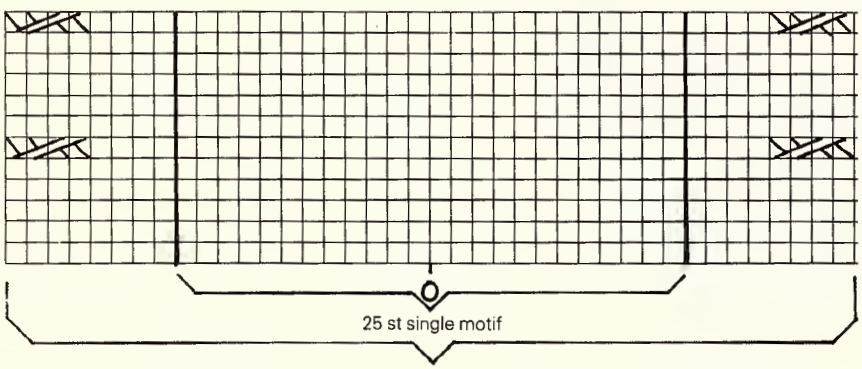
TO JOIN RIGHT SHOULDER

Push 49 [56, 63] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

CABLE PATTERN



⊠ = cross 2 stitches at right behind 2 sts at left.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 144 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 32 rows. Transfer sts for st st. Using MT, K 1 row.

MACHINES WITHOUT RIBBER

Push 143 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 8 rows. Using MT–2, K 17 rows. Using MT–1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

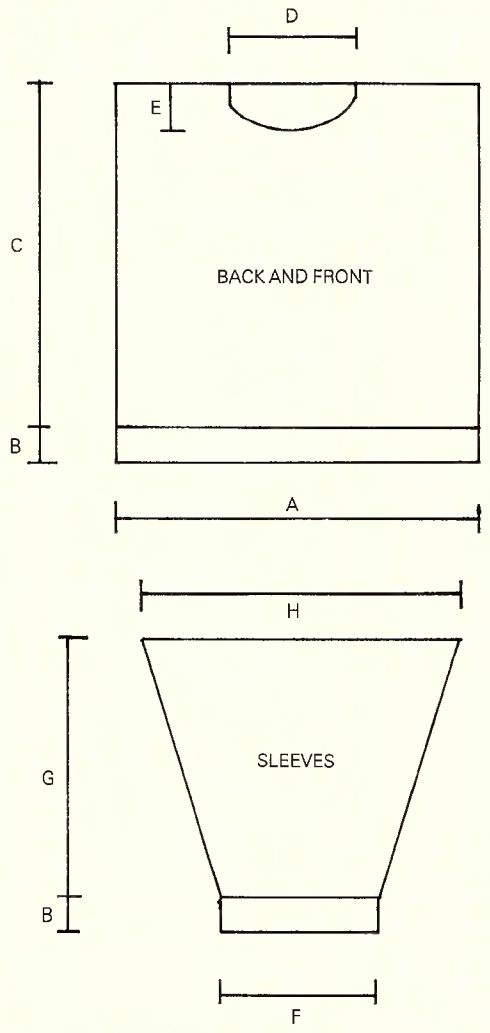
Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

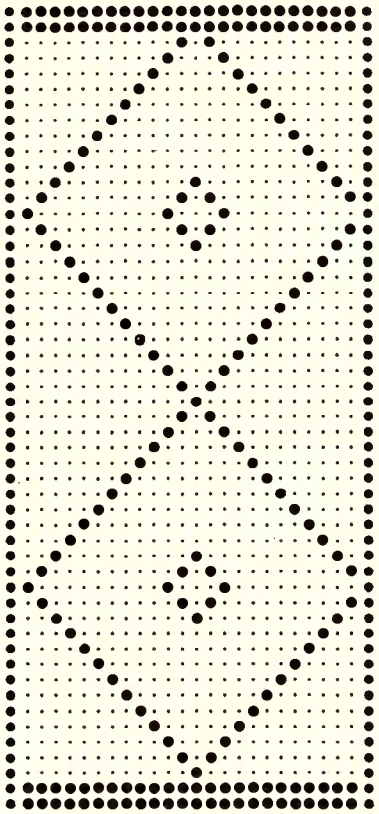
ALL MACHINES

Using B, embroider as shown in photograph.



A = 53 [58, 63] cm
B = 5 cm
C = 50.5 [54.5, 56.5] cm
D = 19.5 cm
E = 7 cm
F = 23 [24.5, 25.5] cm
G = 38.5 [40.5, 42.5] cm
H = 46.5 [49.5, 51] cm

PUNCHCARD CHART



D & S

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IRIS BISHOP SPECIAL

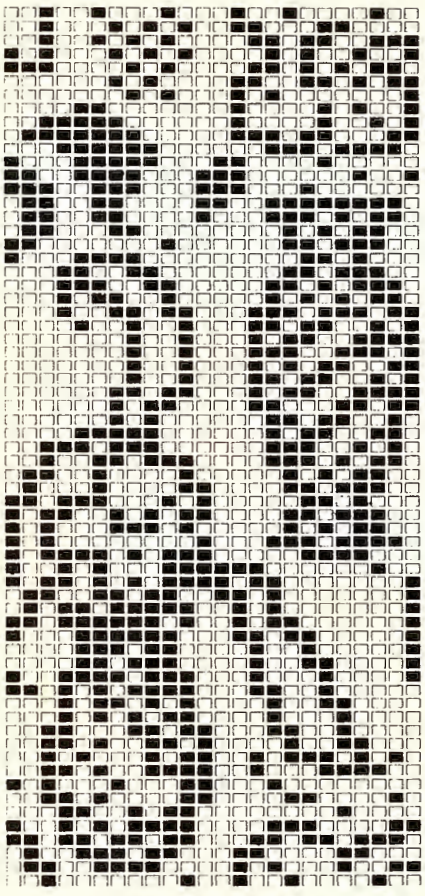
My designs this month were inspired by a visit to Charleston Farmhouse in Sussex, which was the home of the founder members of the Omega Workshops whch were an important element of the Arts and Crafts movement earlier this century. Their designs were very lively and spontaneous (almost 'sketch' like) and were applied to everything from wallpaper to ceramics and fashion.

YARNS AND COLOURS

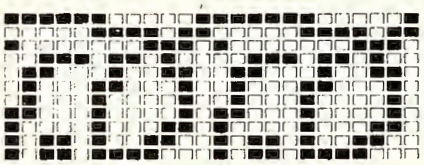
I like to use cream or neutral 'natural' colours for the background with black contrast for these designs. The samples illustrated were knitted with cream 4-ply chenille background and a standard smooth 4-ply black yarn as contrast. Any textured or fancy 4-ply yarn used for the background will give a softer more 'muted' look to the designs.

BORDER DESIGN

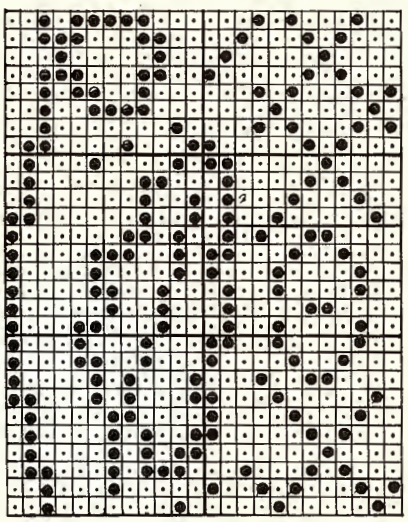
Knit welts and so on in cream.
Knit 1 row plain black and 3 rows cream.
Knit 11 rows Fair Isle with cream in feeder 1 and black in



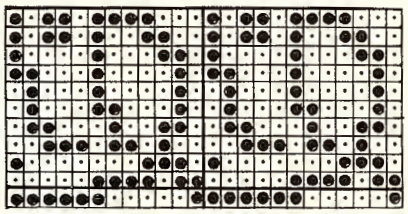
Vases and flowers



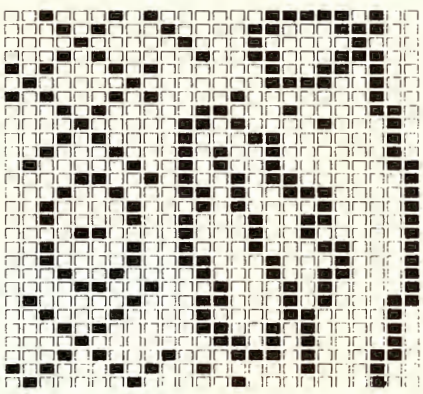
Border design



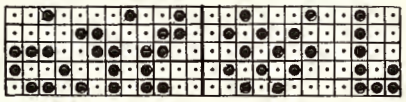
Abstract design



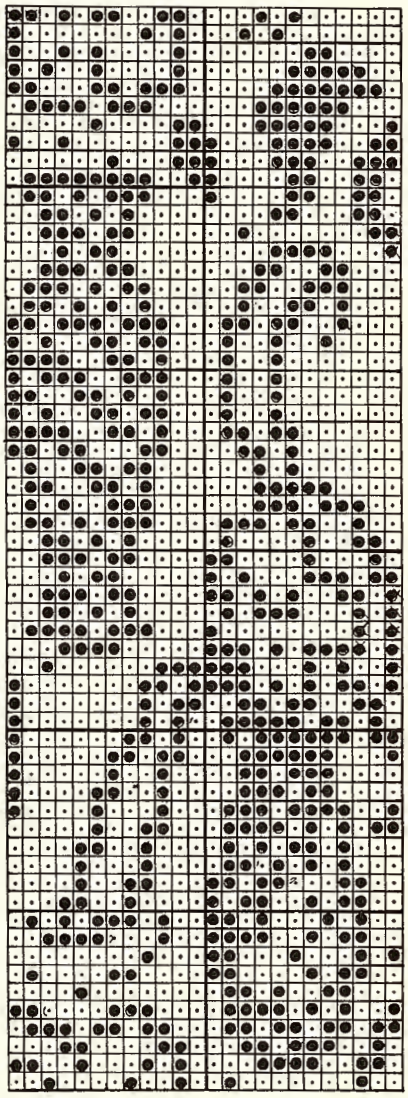
Border design



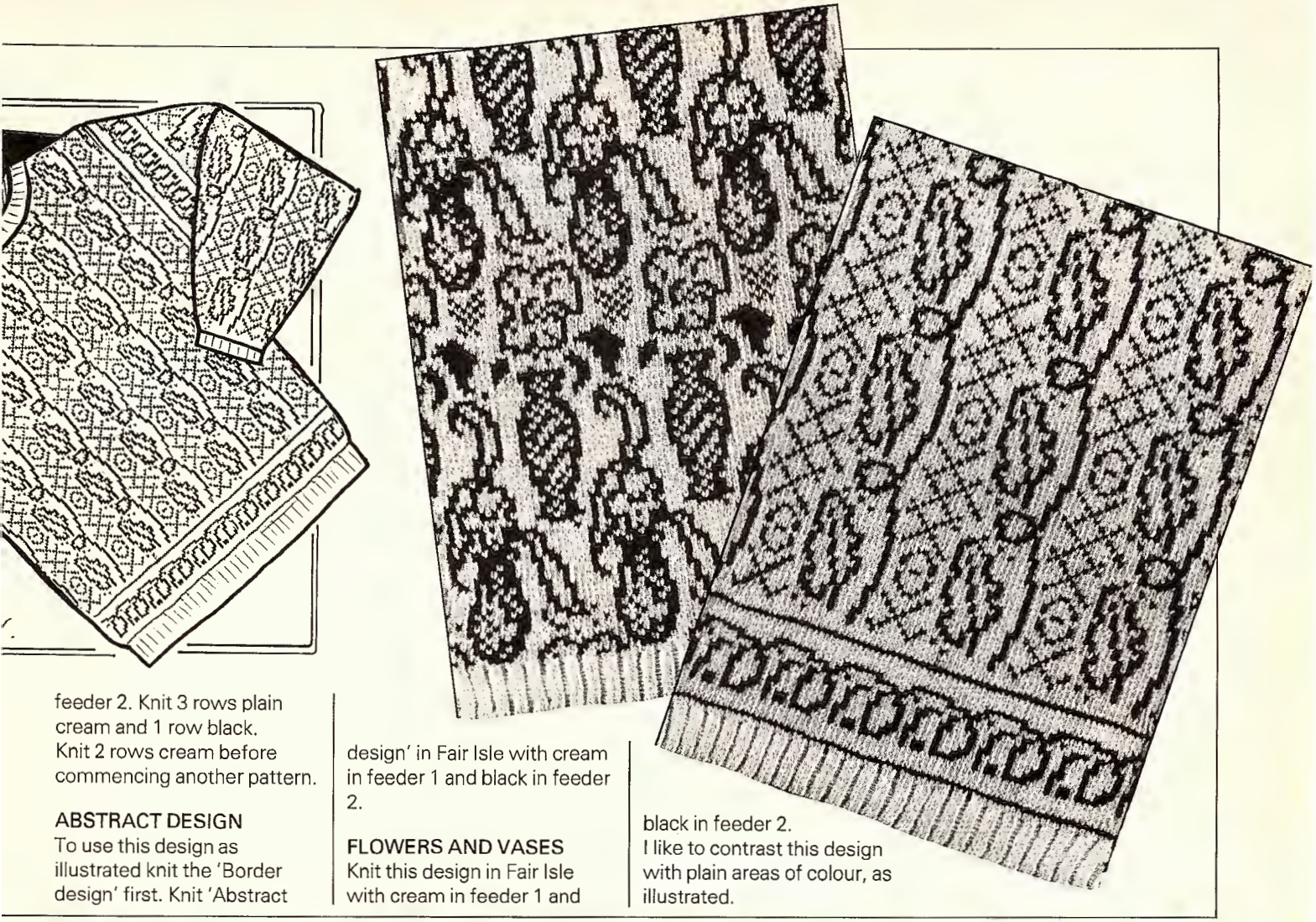
Abstract design



Join cards together so that design is continuous



Vases and flowers



feeder 2. Knit 3 rows plain cream and 1 row black. Knit 2 rows cream before commencing another pattern.

ABSTRACT DESIGN
To use this design as illustrated knit the 'Border design' first. Knit 'Abstract design' in Fair Isle with cream in feeder 1 and black in feeder 2.

FLOWERS AND VASES
Knit this design in Fair Isle with cream in feeder 1 and black in feeder 2.
I like to contrast this design with plain areas of colour, as illustrated.

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IRIS BISHOP

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TINKERING WITH TOYOTA

A few queries have arisen about Toyota knitting machines in general and what is available for them, so this month I thought some details along these lines would not come amiss.

Ann Taylor

My grateful thanks to Patricia Waterman at the Toyota Academy who supplied me with all the relevant details. I understand from Patricia that some accessories for the older Toyota models are still available, but stocks are limited and I would advise you to save yourself unnecessary hassle and contact Toyota direct at their new address: Aisin (UK) Limited, Unit Four, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. Telephone 0322 291137. Also, in reply to many queries from Toyota owners, yes, the KS858, KS777 and the KS895 are all similar machines.

Toyota 950
This model has the 'all in one' action lace carriage and is a standard gauge machine with a 24 stitch repeat punchcard facility.
Extra accessories available are:
An intarsia carriage.
A ribber with simulknit facility.
The charting device – Knit Tracer.
Rib transfer carriage.
Plating feeder unit.
Pile knitter.

Toyota 901
A standard gauge machine with a 24 stitch repeat punchcard facility.
Accessories as for the 950, plus:
Lace carriage as an optional extra.
Single bed colour changer.

Toyota 858 – 777 – 895
Standard gauge machines with a 12 stitch repeat punchcard facility.
Lace carriage an optional extra.
Other accessories as listed above.

Toyota 610
A chunky machine with a nine millimetre needle pitch. Has a built-in intarsia facility and weaving brushes. The Knit Tracer is compatible with this machine.
Accessories:
KR 310 ribber.
Pattern selector to hand select from punchcards.
Pop punch and blank cards.

Toyota KS747
An older model standard gauge machine with a lace carriage. Twelve stitch repeat punchcard facility.
Accessories:
Knit Tracer.
Ribber K 450.
Pattern punchcards.
Punch.

Toyota K510
An older model. Basic standard gauge machine.
Accessories:
Knit Tracer.
Needle selector.

Toyota A500
An electric linking machine for knitwear. *(see footnote)

Knit Tracer Patterns
No. 5 Assorted set in sleeve KT5.
No. 6 Raglan KT6.
No. 7 Baby garments KT7.
No. 8 Sleeveless jumpers and cardigans KT8.
No. 9 Dresses and skirt KT9.
No. 10 Jumpers and cardigans KT10.
No. 11 Dresses KT11.
(Numbers 5 to 8 are now in short supply.)
Long and short knit tracer sheets available.

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Punched cards for the 901 and 950
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901 only
P 5001, P 5051, P 7021.

Punched cards for the 858 and similar machines
P 801, P 811 (Fair Isle), P 871 (tuck, weaving and slip).

I hope this will answer some of your questions as to what is available for Toyota machines. Again, my thanks to Patricia and the girls in the Toyota shop who help me out whenever I am stuck for information. You may always

ask Toyota for a recommended price list of their machines and accessories. Needless to say, prices may vary around the country, but you will have a guideline.

Wow!! A lot of figures to type and check. Let us see what else there is for this month.

PATTERN READING

A 'phone call recently highlighted the problem of many younger machine knitters today. They have never learned to hand knit or crochet. They have mastered the basics of machine knitting and are then confronted by a gorgeous photograph in a magazine of something they would like to knit – but they have no idea of how to follow a pattern.

I can only set down, here, guidelines for anyone in this predicament and it is mainly among the younger element that the problem arises. I have noticed it increasingly over the past five to seven years in classes.

First and foremost – *learn the abbreviations.* Somewhere in the magazine will be a printed list of the abbreviations used in the patterns printed in the magazine (ours are on page 4). Cut it out, paste it on to some firm cardboard and have it in front of you whilst you knit. Pin it or attach it with Blu-Tack to the wall in front of you, or fix it to the knitting machine. If you cannot learn by rote, then learn by constant use.

First check that the pattern is for the right gauge machine and then that it is not too difficult.

In this magazine we have a star system for pattern rating – for example "** Fairly easy for knitters with some experience".

Err on the side of caution – if you have never made a garment to date – avoid this one and opt for a one star (*), that is "easy to knit". If you feel confident, then opt for a two star **.

Read the pattern through and tick with a pencil any detail that you do not understand. There is probably another knitter that you are in contact with whom you can ask. (This is a source of many 'phone calls to me!) If you have no contact, then write in and ask.

You will have learned in class or on your course about tension and, at the same time, had it drummed home to you that if the pattern recommends 'X' brand of four ply, or whatever, then that is what you should use. There are three main reasons for this:

1. The garment in the photograph will have been made in that brand.
2. The tension stated in the pattern will have been achieved using that brand and the approximate tension setting given will relate to this.
3. To avoid disappointment. Having achieved the correct tension with another brand or type of yarn, the yarn may however produce a fabric that is very slack or much too tight which spoils the look of the garment. A totally different type of yarn may not be suitable for the style of garment or the stitch pattern used. The chances are, you will not like the effect.

To contradict this statement somewhat (I can hear some of you say – here she goes again!), never be afraid to do your own thing with different colours in the right brand and ply of yarn. The garment can take on a whole new personality and display yours in a change of colouring.

Next we come to measurements. Our patterns state: "To fit chest/bust" – and there are measurements given in centimetres and, for duffers like me, in inches also. (Thank you, Ed.!)

Under this comes "Actual size" and you will see there is two to three inches or more difference. This means that *ease* has been written into the pattern. Therefore for example, to fit a size 38 inch chest, the finished garment will actually measure say 40¼ inches. So 2¼ inches *ease* has been allowed. I usually tell my students that this stops the garment from fitting like the paper on the wall when with one slight movement you would have splits occurring everywhere!

The tension section you should already understand if you are attempting to knit a garment.

Finally comes "Knitting Notes". This a self-explanatory, telling you what to prepare, in what sequence a pattern should be, or what needle set-up is required.

All these pieces of information must be read before you commence knitting. With your list of abbreviations well to the fore, you should be ready to start. When you come to an asterisk (*) in the pattern as in "Front – work as for back to *", read the instructions for the back again as far as the asterisk (*), then return to the pattern for the front and continue.

I hope these brief hints will help you to follow written patterns easily as so much of the information is necessary even if you use a charting device.

* *Footnote: We apologise for saying that no linker was available for Toyota machines in our Machine Conversion Chart, June issue. The A500 is a circular linking machine and there is also the K55 cast-off and linker carriage.*

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9 FAIR ISLE SWEATER WITH CHAIN STITCH

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Cool Cotton.
1 [1, 1] × 500g cone in Black (MC).
1 [1, 1] × 500g cone in Iced Coffee (A).
A small amount in Rose (B).
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 570g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-112] cm, 32-34 [36-38, 40-44] in.
Actual size 96 [112, 128] cm, 37¾ [44, 50½] in.
Length to shoulder 62 [64, 66] cm, 24½ [25¼, 26] in.
Sleeve seam 43.5 [44.5, 46] cm, 17¼ [17½, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Insert punchcard 1 and lock on first row. Using A, K 2 rows. Release card and cont in Fair Isle. K 9 rows A/MC. Remove card. Cont in st st and A, K 2 rows. Insert punchcard 2 and lock on first row. Using MC, K 2 rows. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. **Using MT, cont in Fair Isle patt. K 200 [208, 214] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 26 [30, 34] sts. Using nylon cord, K 60 [70, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 48 [58, 68] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. Using MT, cont in Fair Isle patt, K 178 [186, 192] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [20, 24] sts. Using nylon cord, K 65 [75, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 48 [58, 68] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 39 [42, 45] Ns at left and right of centre 0 to WP. 78 [84, 90] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 144 [150, 156] sts. K 7 [11, 15] rows. RC shows 140 [144, 148] and work measures 37.5 [38.5, 40] cm, 14¾ [15¼, 15¾] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 66 [70, 74] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [68, 74] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 78 [84, 90] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

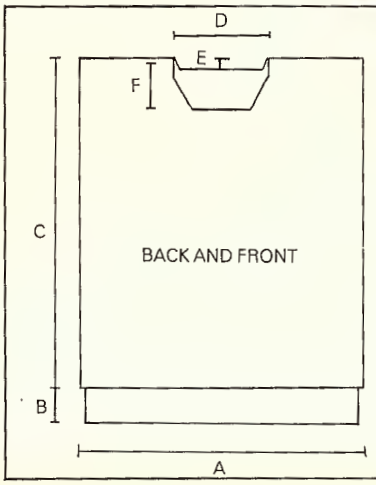
Join right shoulder seam.

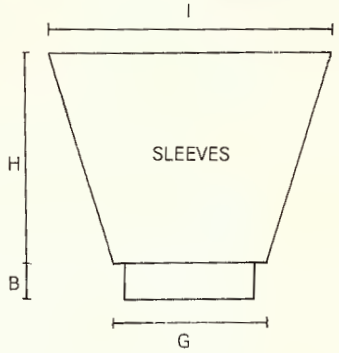
MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 158 [166, 174] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 36 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 158 [167, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at





A = 48.5 [56.5, 64.5] cm
B = 6 cm
C = 56 [58, 60] cm
D = 16.5 [18, 19] cm
E = 2 cm
F = 8 cm
G = 26 [28, 30] cm
H = 37.5 [38.5, 40] cm
I = 48 [50, 52] cm

58▶

9

left. Set RC at 000. Using MT–2 and MC, K 9 rows. Using MT–3, K 19 rows. Using MT–2, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE
Dec 1 st.

3RD SIZE
Inc 1 st.

ALL SIZES
158 [166, 174] sts.

ALL MACHINES
With P side facing, pick up 66 [70, 74] sts around back neck and 92 [96, 100] sts around front neck and place on to Ns. Using MT+1, K 1 row. Cast off.

PRESSING

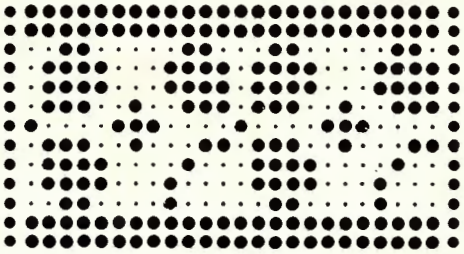
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

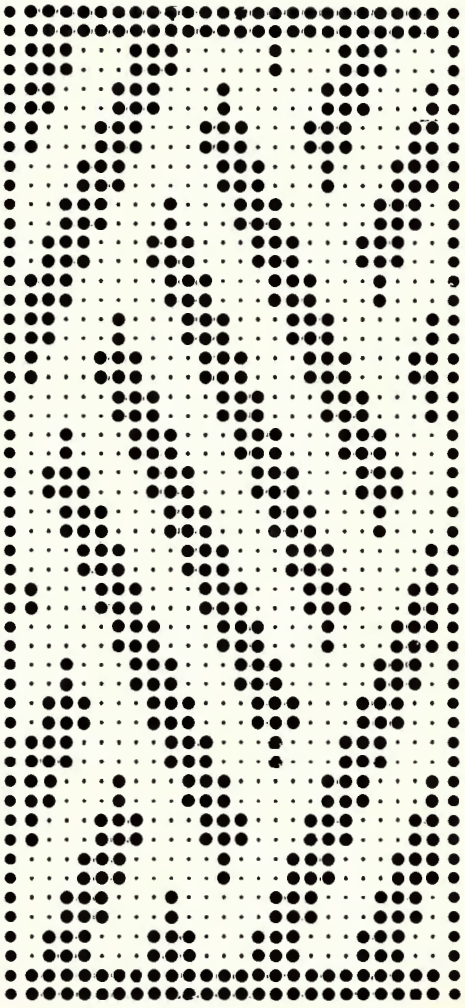
Using a crochet hook and 2 strands of B, work diagonal chain st lines as shown in photograph on back, front and sleeves. Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.

PUNCHCARD 1



PUNCHCARD 2



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15f30

ANN KITE VIDEOS – IN A CLASS OF THEIR OWN

PFAFF® CREATION 6

In July, George le Warré gave a detailed account of the new software program Creation 6, designed for Pfaff and Passap Electronic 6000 knitting machines. Now that this amazing program is coming into our shops we bring you some of Pfaff's creative ideas for making it an accessory that E 6000 owners will find hard to resist.

Firstly you need your Pfaff, or Passap, Electronic 6000, then an IBM compatible PC (check the exact requirements with your dealer), add the Creation 6 and you can wave goodbye to pattern sheets or punchcards.

Nothing could be simpler, yet produce such stunning results as the program that has been created with the beginner in mind, giving step-by-step instructions on the screen as you draw and colour your own design which can range from a simple geometric to perhaps a full landscape picture.

If you doubt your own artistic talents, the Creation 6 has what no other similar product can offer – a scanner. This enables you to scan any picture, photograph or drawing – just scan across once and it will appear on screen. The Creation 6 then allows you to reduce the design in size, enlarge it, or select just parts of the picture as you create the design you require and you will see it on screen exactly as it will appear on your garment.

There on screen, you can experiment with mirror imaging or rotating the design and you can even determine the actual size of any design – just enter your test square measurements and immediately you will be given the exact dimensions.

The Creation 6 really helps to broaden the scope of your imagination – it is so reassuring to actually see before your eyes what previously you could only imagine. If, however, you are not feeling particularly creative the program already holds the built-in patterns of the Electronic 6000 as well as the alphabet in three sizes.

Colour schemes

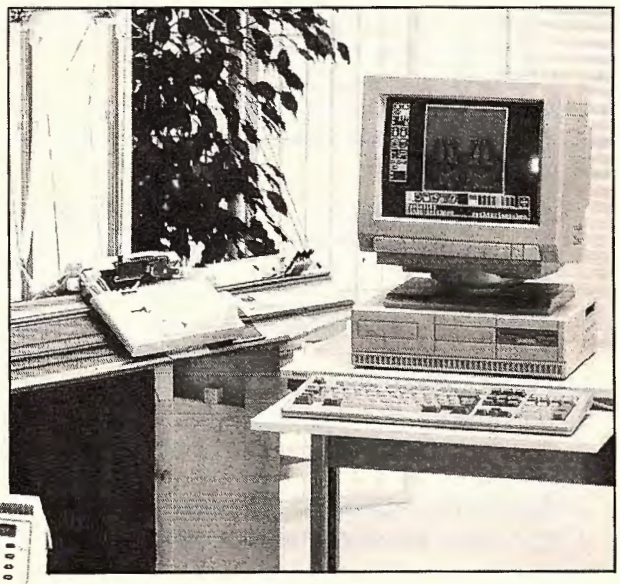
The program also saves time as the need for making up test pieces is considerably reduced. When deciding, for example, on the best colour combinations to use, because everything that you see on your screen is in full colour. Imagine, that you have some yarn left on some cones and you wish to use it, within a few minutes you can see precisely how those colours will work together. If you don't like what you see, tell the computer to exchange any of the colours or mix your own.

In practical terms the Creation 6 is versatility itself. If your PC is not in the same room as your knitting machine, don't worry. Provided the lead which comes as part of the package is plugged into the computer, you can create your design on screen using the Creation 6 program. Then you can bring the 6000 console to the computer for the design to be transferred. So technically the computer doesn't even have to be in the same country!

Once you have become adept at creating multi-patterned, multi-coloured designs, you will find another accessory from Pfaff makes the whole task of knitting even easier – the new Autocolor. This is a fully automatic colour changer which allows you to set two, three or four colours which will change automatically and in the correct sequence.

If you are working with a motor that has a yarn break sensor, you can plug in the eyelet control which will cut the motor automatically should two eyelets accidentally come up together. Swapping your old colour changer for the Autocolor is very easy. The old one simply unscrews and the new one slots in. The Autocolor is available in two models, one to fit the Electronic 6000 and one for the Duomatic 80.

Both the Autocolor and the Creation 6 demonstrate once again the benefit of Pfaff's excellent modular system machines. Both should now be available from your dealer. The recommended retail price inclusive of VAT is £175 for the Creation 6 and £299 for the Autocolor. For enquiries, please write to, or telephone, Pfaff at Pfaff House, East Street, Leeds LS9 8EH. Tel: 0532 450645.



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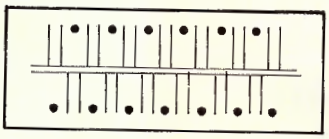
QUESTION TIME

Autumn is nearly with us now and we must get down to some really serious knitting! Today we discuss rib and pile knitting.

Pat Coulston

Q "I like to use the commercial rib:

HP on H



as I think this makes a nice springy rib. The only problem is that I often find that the rib sort of 'bunches' and gives the appearance of being too wide. Any suggestions please?"

A *"Think first of all about the 1×1 rib. Say you have 60 stitches to cast on. This will mean that when you have completed the rib, you will transfer all the stitches from the ribber bed to the main bed. You did the rib with 59 stitches altogether and will go into your pattern with 60 stitches. However, when you do the 2×2 rib (as in diagram above) not quite the same thing happens. You are actually knitting the rib over more than 59 stitches (59 stitches not 60 stitches to keep the edges correct). In fact it would be over 78 stitches and when you transfer stitches to the main bed, you get two stitches on every third needle.*

"You, of course, knit the rib on a tight stitch size, which makes it nice and springy, but you are still left with this extra fullness of the rib.

"The solution is simple. Note the number of stitches required for the front or back. Suppose it is 150. Bring up about ten fewer needles for the rib – say 140. Knit the rib as usual. Transfer the stitches to the main bed. Using MT – 1, knit one row and remove on waste yarn. Bring up 150 needles to WP and return the stitches from the waste yarn evenly on to these needles – you will now have ten spaces along the bed. Fill up those spaces with the heel of a stitch (the little 'bar' that is under a stitch) so you do not have ten little holes! Continue to knit in pattern.

"Use the same method for the cuffs.

"This method works equally well for the single bed double ribs. Suppose your pattern tells you to cast on 110 stitches for the front and back. Start the rib, say a 2×1 double rib, with 101 needles in a 2×1 needle arrangement and knit the double rib in the usual manner. Pick up the hem (do make sure that the long loop goes on a needle that has a stitch on it and the short loop goes on to the empty needle, otherwise you get a line of little holes) and with the main stitch size, knit one row.

"Remove the work on waste yarn.

"Put into WP the 101 needles plus nine more. Return the stitches from the waste yarn evenly across these 110 needles, which means you will have nine empty needles. Pick up the heel of the stitch at the side of each empty needle to fill the nine empty ones. Continue to knit.

"Do not reduce the number of stitches for the rib by more than ten for an adult size. Scale down for smaller sizes."

Q "I have a Silver Reed (Knitmaster) machine and ribber and would love to do some Pile knitting. Could you tell us first what it is and then how to do it?"

A *"Pile knitting makes a most unusual fabric and is much under-used by knitters. It makes a loopy fabric, the appearance of which can be altered by the different types of yarns used. It is a bit fiddly to learn but, once a rhythm of knitting is established, presents no problems. Yarns of 2-ply or 3-ply thickness can be combined with cotton thread, 1-ply yarn or similar. Two yarns of the same thickness, that is two 2-plys, can also be used successfully. The main yarn (which makes the loops) can be fancy, multicoloured, crêpe and so on.*

"You also need the 'P' carriage, with the presser screwed on."

TO USE THE 'P' CARRIAGE

Main Bed: Put the 'P' carriage on to the main rail (the one on which the main bed slides) at the right side. Take it to the left and note that all the needles come up to UWP with their latches open. Take the 'P' carriage back to the right and those stitches will all drop off.

Ribber Bed: The same method is used, but the other way round. Put the 'P' carriage on to the ribber rail, at the left of the knitting. Take it to the right and all needles come to UWP with their latches open. Bring the 'P' carriage back to the left and all the stitches will drop off the needles. When knitting only the hem, bring all ribber needles to HP by hand for the first couple of rows, then use the 'P' carriage on every row, to make sure all the stitches knit correctly.

This is a lovely device to use in all knitting in order to remove the stitches quickly, either from the main or the ribber bed.

When using the ribber for all ordinary rib work, the pile levers should always be in the 'open' position, that is, they should be up. For pile knitting, press these levers down and note that the ribber 'drops' a few millimetres, which makes the gap between the main bed and the ribber larger than normal. On completion of pile knitting, drop the ribber down, return the pile levers to normal and lift ribber. Do not return the pile levers to the normal position, with the ribber in its up position.

Thread up with the main yarn and knit the zig-zag row. Insert the cast on comb, so that the teeth of the comb come up opposite a ribber sinker post (also opposite a main bed stitch). Knit the two circular rows as usual.

Bring all needles on main bed to HP and down to NWP to release them. If the comb was inserted incorrectly, all the work will drop off on your toes! Start again! The above is only a quick way of casting on. Better methods that give a neater edge are:

a) Cast on in a 1×1 rib and knit about 6 rows in MT + about two whole numbers. Transfer stitches to ribber bed, increase stitch size and knit three rows.

b) Cast on in every needle rib in the usual way, knit about three rows and transfer the stitches to the ribber bed. Take the carriages to the extreme edge of the bed and put the auxiliary yarn feeder to 'P' noting that a little lever with a hole in it comes forward. Thread up the second yarn (or cotton) with the double ended bodkin. Thread the bodkin through this lever. Take the carriage in a little way and now let the double ended bodkin, with the cotton still threaded, go between the beds and attach it to the ribber clamp.

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Alternatively, you can thread up with the use of the latch tool, as illustrated in the instruction manual.

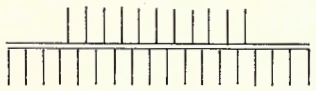
Increase the stitch size on the ribber by one whole number and take the 'P' carriage across the needles on the ribber from left to right. Note all needles are now in UWP, with their latches open.

Knit one row. Repeat with 'P' carriage. Knit one row.

Set main bed:

Left side lever on ●
Right side lever on ▲
Cam to slip
Ribber as normal

Put needles on main bed to WP, except 3-4 at both ends.



If working with 3-ply and a cotton thread, put main bed stitch size to about 4 and ribber to about 6.

The knitting is done in six stages:

1) Ribber stitches to UWP (with 'P' carriage).

2) Knit one row across.

3) Ribber stitches to UWP (with 'P' carriage).

4) Knit one row across.

5) Main bed stitches to UWP, that is, take 'P' carriage from right to left.

6) Take 'P' carriage (still on main bed) from left to right and note all the needles drop the row of loops and these loops are formed in the fabric.

Repeat from number 1 the six stages.

Note that the main bed knits a line of 'loops' on number 2 but on number 4 it only slips past these loops on the main bed and does not knit them.

If you try this, you will note that you have to experiment with the stitch sizes. You will see that the background is knitted by the two yarns together, the loops are made by the main yarn and the size of these loops is controlled by the stitch size chosen.

To knit 'Punch Pile' you need a punchcard from the special pack that came with the ribber. If you have the electronic, you need to draw these patterns on to your mylar sheet. More lovely patterns for pile can be found in the Knitmaster Pattern Book, Volume 4. You can also buy a pack of special punch pile cards already punched out.

Cast on as above and knit a few rows for the hem which can be turned under on completion. You can, of course, knit an ordinary rib if you wish, transferring the stitches to the ribber bed on completion.

Thread up the second yarn as above. Insert the punchcard, lock on row 1 and knit two rows on the ribber, with both yarns, at chosen stitch size.

Release the card, set carriages as above, that is with left side lever on ●, right side lever on ▲ and cam to slip.

Continue to knit as for plain pile, following the six stages exactly.

Following on from these two methods, you can, of course, knit a single motif in pile knitting.

To work one in plain knitting (without a punchcard), put on magic cams or point cams where you wish them (it does not have to be between the diamonds on the protection strip, as for a single motif).

Cast on, transfer the stitches to the ribber bed and knit a few rows. Put up all needles on main bed as before (not just the needles for the single motif). Continue following the six stages and note that only the needles between the point cams knit in pile.

To make this really interesting, move the point cams one place out after every sixth stage and now note that the patterned pile spreads out into a 'V' shape. You can, of course, do this with a motif of, say, a rose. For this of course, the point cams must be in the correct place for a 24 stitch pattern, that is, between the diamond shapes on the protection strip. Put in the punchcard, lock it on the row required to start the pattern and programme it.

Follow the six stages as usual and you will get a pile motif only where you have placed it.

Pile knitting makes a lovely fabric for outer garments such as jackets or for cushions, bath mats and so on. Also for jumpers, especially when using single motifs or a 'travelling motif'.

A word of warning. Be very careful not to take the carriage too far past the knitting on each row, or you will find the second colour can get caught around the sinker post and then does not 'knit in'.

If you want to make a garment, you can use your Knit-Radar, making the tension square, marking and measuring it as usual.

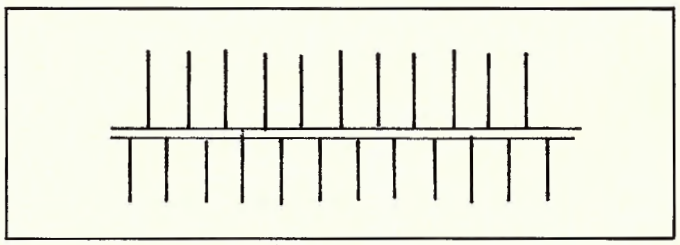
Whilst we are talking about 'Pile Knitting' perhaps we could also mention 'Drive Lace' and again, this is for Silver Reed knitters.

You need a fine yarn, about 2-ply to 3-ply is ideal. (Not two yarns as in pile knitting.) The stitch size on the ribber should be about 6 and on the main bed about 4-5.

Make sure the pile levers are back in the 'open' position.

Start off exactly as for pile knitting, transferring all stitches to the ribber bed. Using the 'P' carriage, but without the presser foot.

Insert a card suitable for 'Drive Lace' (see ribber instruction manual which will tell you which ones are suitable), lock it and knit the programming rows. Make sure all the needles are brought into position on the main bed, but break the usual needle rule and have the following arrangement:

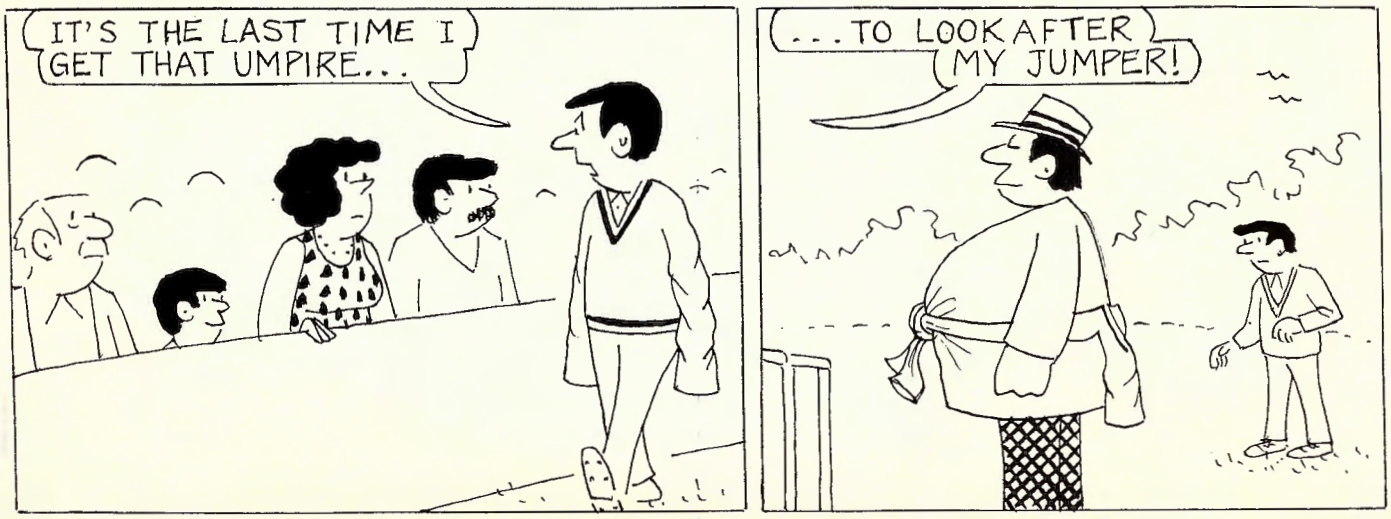


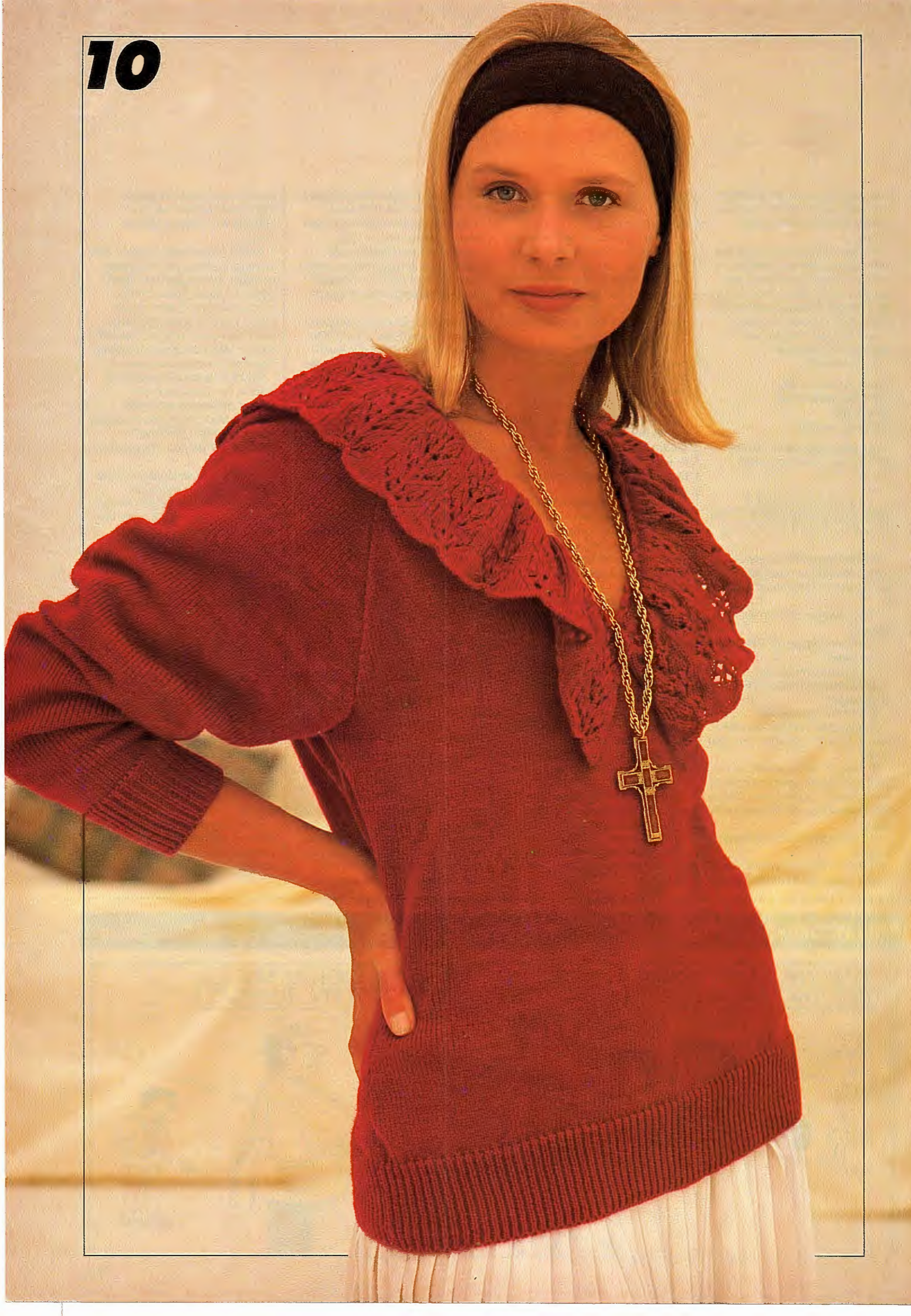
Release the card, put the settings on the main bed as for pile knitting and commence to knit following the six stages exactly.

The fabric this produces gives a fine lacy texture and is ideal for summer wear and babies' garments."

The Woolleys

by Doug Baker





10 SWEATER WITH LACE COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Vermont Perlé 4-ply.
1 [1, 2, 2] × 500g cones in Ruby (MY).
GARMENT WEIGHT
Finished garment in first size weighs 440g

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 94 [99, 104, 109] cm, 37 [39, 41, 43] in.
Length to back neck 60 [61.5, 63.5, 65] cm, 23¾ [24¼, 25, 25½] in.
Sleeve seam 45.5 [45.5, 47, 47] cm, 18 [18, 18½, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 74 [78, 82, 86] Ns at left and right of centre 0 to WP. 148 [156, 164, 172] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 73 [78, 82, 85] Ns at left and 73 [77, 82, 85] Ns at right of centre 0 to WP. 146 [155, 164, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
1ST AND 4TH SIZES
Inc 1 st at each end.
2ND SIZE
Inc 1 st at right edge.
ALL SIZES
148 [156, 164, 172] sts.
ALL MACHINES
Set RC at 000. Using MT, K 10 rows. Shape sides by dec 1 st at each end of next and every foll 6th row until 132 [140, 148, 156] sts rem. K 13 [19, 19, 25] rows. RC shows 66 [72, 72, 78]. Shape sides by inc 1 st at each end of next and every foll 10th row until there are 148 [156, 164, 172] sts. K 7 [7, 11, 11] rows. RC shows 144 [150, 154, 160] and work measures 39.5 [41, 42, 43.5] cm, 15½ [16, 16½, 17] in.
SHAPE RAGLAN ARMHOLES
Cast off 8 sts at beg of next 2 rows **.
1ST, 2ND AND 3RD SIZES
Dec 1 st at each end of next and every foll 4th row until 118 [132, 142] sts rem, K 3 rows.
ALL SIZES
Dec 1 st at each end of next and every foll alt row until 56 [58, 60, 62] sts rem. K 1 row.
SHAPE NECK
Using a length of MY, cast off centre 30 [32, 34, 36] sts. Push 13 Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan edge on every alt row from previous dec and, *at the same time,* K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of next 4 rows. 2 sts. Dec 1 st at raglan edge of next row, K 1 row. Fasten off rem st. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to **.
SHAPE NECK
Push 66 [70, 74, 78] Ns at left to HP and cont on rem sts for first side.

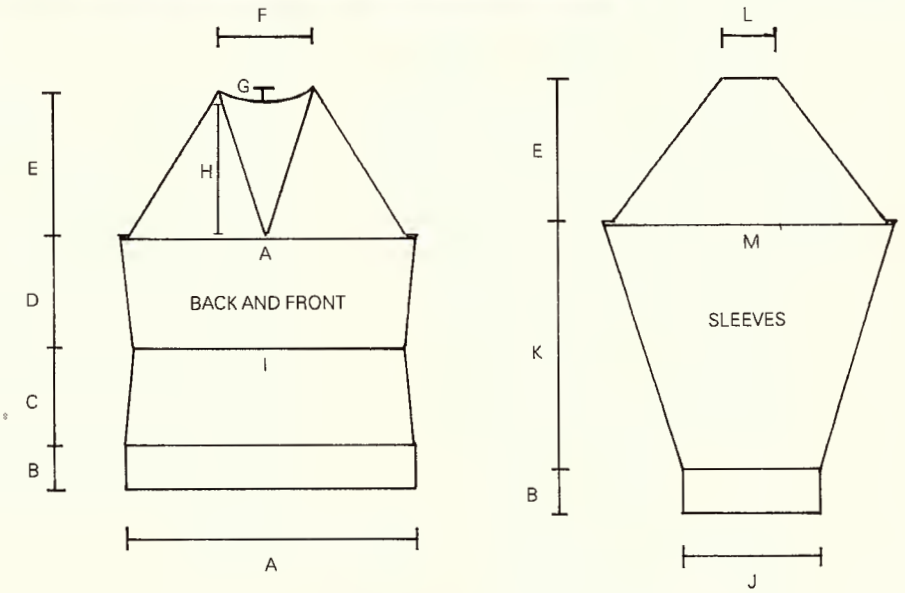
1ST, 2ND AND 3RD SIZES
Dec 1 st at beg of next and every foll alt row until 52 [62, 68] sts rem. K 3 rows. Cont to dec at neck edge on every 4th row from previous dec and, *at the same time,* dec 1 st at raglan edge of next and every foll alt row until 5 [3, 3] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem, K 1 row. Fasten off.

4TH SIZE
Dec 1 st at neck edge on next and every foll 4th row and, *at the same time,* dec 1 st at raglan edge of next and every foll alt row until 1 st rem. K 1 row. Fasten off.

ALL SIZES
With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

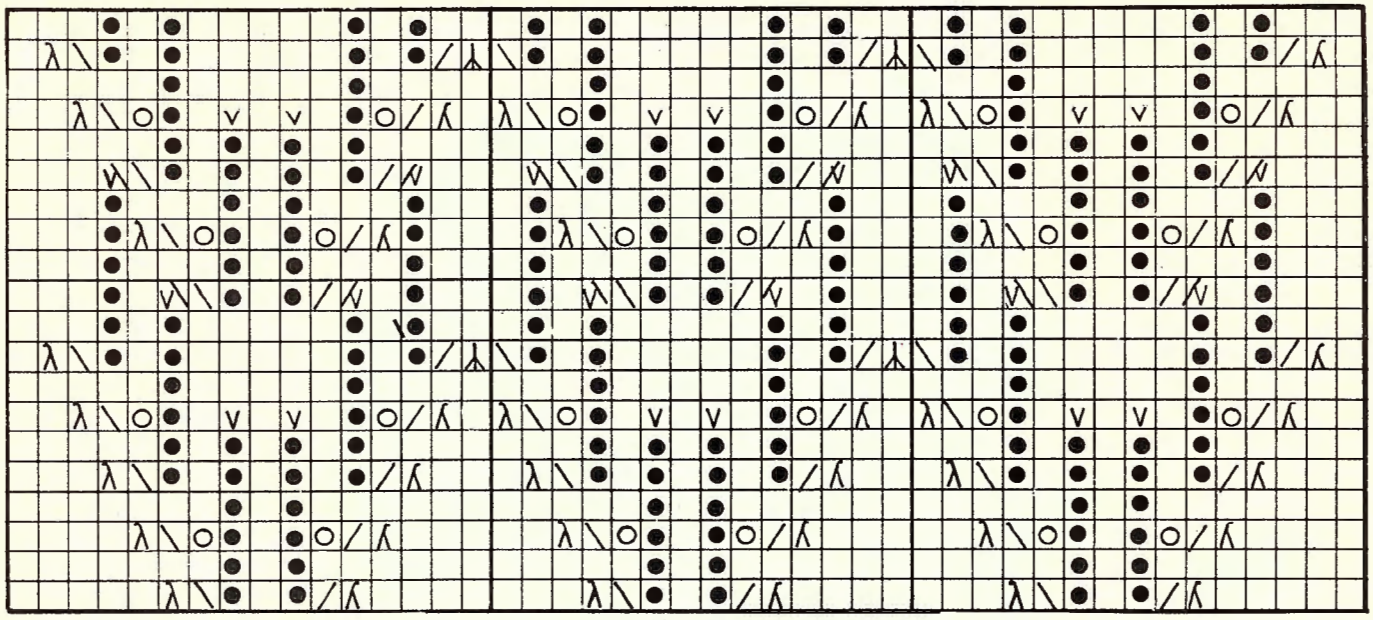
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 33 [33, 35, 35] Ns at left and right of centre 0 to WP. 66 [66, 70, 70] Ns. Work as for back from * to *.



A = 47.5 [50, 52.5, 55] cm
B = 7 cm
C = 15 [16.5, 16.5, 18] cm
D = 17.5 [17.5, 18.5, 18.5] cm
E = 22.5 [22.5, 23.5, 23.5] cm
F = 15 [16, 16.5, 17] cm
G = 2 cm
H = 22 [22, 23, 23] cm
I = 42.5 [45, 47.5, 50] cm
J = 21 [21, 22.5, 22.5] cm
K = 38.5 [38.5, 40, 40] cm
L = 8 cm
M = 45 [45, 46, 46] cm

66▶

LACE CHART



= Transfer 2 sts to left using a double ended transfer tool. Push empty N to NWP.

= Transfer 2 sts to right using a double ended transfer tool. Push empty N to NWP.

= N in NWP

= Transfer 2 sts to left using a double ended transfer tool, leave empty N in WP.

= Transfer 2 sts to right using a double ended transfer tool, leave empty N in WP.

= Push empty N to WP.

= Transfer sts from left, then from right on to centre N using a double ended transfer tool. Push empty Ns to NWP.

= Push empty N at left to WP. Transfer 2 sts to left using a double ended transfer tool. Push empty N to NWP.

= Push empty N at right to WP. Transfer 2 sts to right using a double ended transfer tool. Push empty N to NWP.

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13f12

MACHINES WITHOUT RIBBER

Push 33 [33, 34, 34] Ns at left and 32 [32, 34, 34] Ns at right of centre 0 to WP. 65 [65, 68, 68] Ns. Work as for back from * to *.

1ST AND 2ND SIZES

Inc 1 st at right edge.

3RD AND 4TH SIZES

Inc 1 st at each end.

ALL SIZES

66 [66, 70, 70] sts.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row until there are 140 [140, 144, 144] sts. K 25 [25, 31, 31] rows. RC shows 170 [170, 176, 176] and work measures 45.5 [45.5, 47, 47] cm, 18 [18, 18½, 18½] in.

SHAPE RAGLAN TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 26 sts rem, K 1 row. Cast off.

LACE COLLAR (KNIT 3 PIECES)

Push 143 [143, 157, 157] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Loosely pull through loop. Rep along Ns (except last N at right). Place loop from latch tool on last N. Push Ns to UWP. Using MT, K 2 rows. Set RC at 000. Cont in lace patt from chart. Work rows 1 to 20, then rows 11 to 20 twice more. RC shows 40. Leave empty Ns in NWP and, using WY, K a few rows in st st and release from machine. Push 103 [103, 113, 113] Ns to WP. With P side facing, replace actual sts on to Ns. Using MT–1 and MY, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band. Pin out collar pieces, pulling out each point of cast on edge and block carefully until pieces lie flat.

MAKING UP

Join raglan, side and sleeve seams. Join 2 collar seams to make one long strip. Gather to fit neck edge and sew neatly in position, with collar seams at centre of top edges of sleeves.

CROCHET NECK EDGE

With right side of work facing, using small crochet hook and MY, begin at centre front and work a row of double crochet all round neck edge, taking approx 1 st from every alt st of top edge of collar and working through both thicknesses.

2nd round: 1 slip st into first ch., * 1 ch, miss 1 ch, 3 tr into next ch, 1 ch, miss 1 ch, 1 slip st into next ch. Rep from * to end. Adjust sts down 2nd side of front neck in order to finish with 1 slip st in last ch.

Break yarn and fasten off with a slip st into first slip st.

A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD.

Please send me _____ pattern(s) at £2.50 each.

I enclose cheque/PO for _____ made payable to Mary Dowse.

Name _____

Address _____

_____

_____

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Payment should be made in sterling cheques only please. Please print clearly and copy details on a plain sheet of paper if you prefer not to cut your magazine.

SINGER SPECIAL

BASIC RIBS ON SUPERBA MACHINES — Part 2

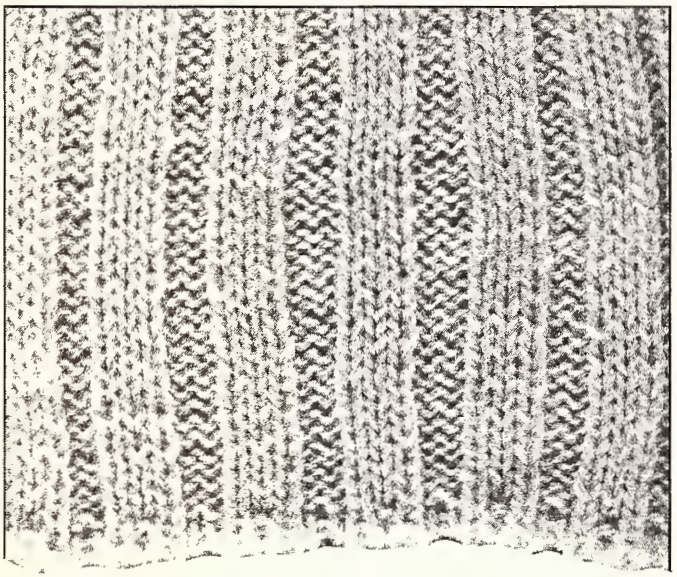
George le Warré

Last month we concentrated on the most commonly used types of ribs, or welts. This time we shall be looking at some more variations on this theme, that are not necessarily only useful for the start of a garment.

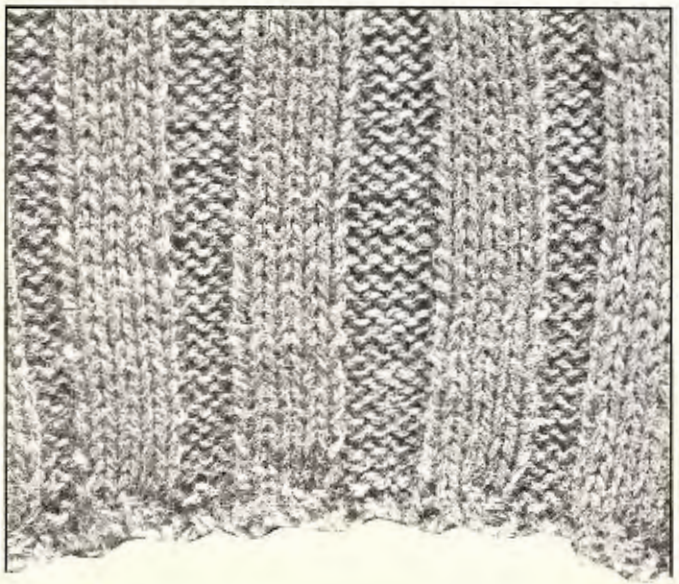
As we saw last month, the fewer the number of needles in groups, generally the tighter the rib. But there are times when we would like to have more needles, because the stitch pattern that follows on will look better with this set up, or will be easier to transfer to with a larger group needle setting.

First we will look at a 3×3 rib.

This is something that is often used in the knitwear industry for men's garments, particularly jackets or for decorative ribs where the "pull in" is not the all important aspect of the design.



Sample 1



Sample 2

This is yet another rib that requires two needle settings, one for the cast on and another for the main knitting, because casting on with a 3×3 needle arrangement just is not possible. Surprisingly, the basic 1×1 rib is often the best cast on to use for many of these ribs and then you can transfer stitches bed to bed until the required arrangement is obtained.

So make a cast on over 40 needles, remembering to count the back or front bed needles AND spaces only, it is not necessary to count the needles on both beds. Use the circular row method of cast on, making sure that you have the flow combs opposite and knitting the final fourth row at the stitch size you will be using for the actual rib.

See diagram 1

Now transfer stitches from front and back beds and vice versa, using the double eyelet transfer tool, or bodkin, until they are in this set up.

See diagram 2.

Then continue knitting for about 40 rows in rib. Transfer all the stitches to the back bed. With front carriage to O, back remains on V, with the stitch size dials set to that appropriate for stocking stitch. Knit 40 rows, and release from the machine.

SAMPLE 1

Notice that this 3×3 rib is still an elastic one but, in comparison with the 2×1 or 1×1, is not so springy. It is, however, more "chunky" looking, making it suitable for certain types of garment ribs, collars or bands. It takes only a little thought to decide where this would not be appropriate for garments and where it would be a decorative change. 3×3 is a useful rib to keep in mind as a change from the more frequently seen ribs.

To illustrate its usefulness as a starting rib for certain needle set ups for patterns requiring a needle arrangement where needles are left out of work, make another cast on exactly as above and knit a 40 row rib. On completion of this, transfer front and back bed stitches into the needle set up shown in diagram 3.

We are going to knit a lacy tuck pattern. Set the back carriage to tuck and with circular keys depressed, set the front carriage to V key only. The stitch size needs to be about one whole number less than you would use for stocking stitch for the yarn chosen. Knit about 40 rows, and release.

Don't forget to always stretch your samples hard lengthways on removal from the machine.

The next rib is the 4×4 and again not as elastic as those we have used before and another that requires a starting set up in addition to a knitting set up. The one to use for this is the 2×2 starting set up as shown in diagram 4.

Flow combs are opposite for this. After completing the cast on and remembering to knit the final fourth row a little looser than normal, transfer the stitches to the set up in diagram 5.

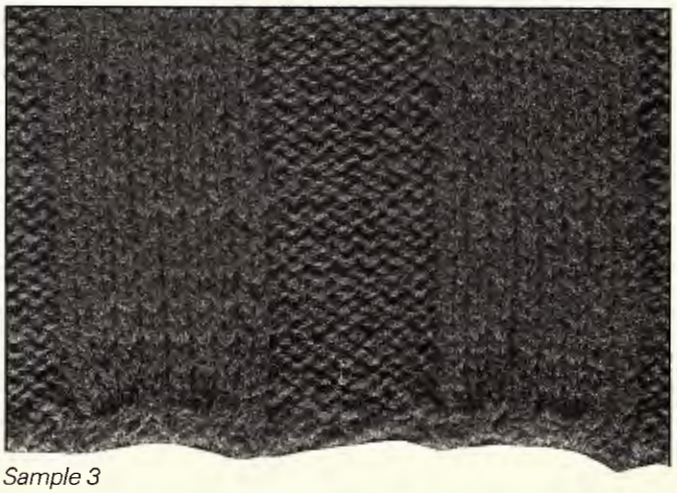
Flow combs are still opposite. Knit about 40 rows in rib, then transfer all stitches to the back bed for stocking stitch. Knit about 40 rows, then release from the machine.

SAMPLE 2

You can see from this sample that although the rib is decorative, there is really no longer a lot of pull-in, because the groups of needles are now becoming too widely spaced for the plain and purl stitches to apply their reversed tensions to any great degree upon each other; still a useful setting, but not a practical one where a lot of shape retention is required as the main feature.

The 8×8 rib is a very good example of a rib setting that is still knitting plain and purl stitches but where the elasticity is all but lost because of the needle group arrangement.

Set the needles into a 2×2 cast on setting exactly as above. Then, on completion of the cast on,



Sample 3

transfer to the set up in diagram 6.

Knit around 80 rows this time before releasing from the machine. There is no need this time to knit a stocking stitch section following the rib, as we already know that not a great deal of "pull in" will occur.

SAMPLE 3

What we do have in this case is a very nice self colour stripe effect fabric, with different surface detail provided by the vertical stripes of stocking stitch and reversed stocking stitch. This is ideal for certain types of garment, such as straight skirts, or for garments where textural interest is to be made a feature, rather than an electronic pattern. This fabric is an instance where the use of a 2×2 rib to start the garment, followed by the 8×8 rib as the main fabric, would look good. The advantage of working this way is that the 2×2 rib is the starting point for the 8×8 fabric in any case. So the two will work together well and without any over-complicated transferring required from rib into main pattern.

With larger needle group settings, it would be very tempting to make the cast on with an every needle setting, but beware. This can often lead to a very wavy edge cast on, unless you use a method, such as the cast on with waste yarn that I mentioned in last month's article, first.

A further progression of ribs is sometimes called automatic pleating, or an off balance rib. There are many versions of this method and just as many needle set ups used. The example used here is one that has been used for many garments which gives a good finish every time. You will need a thinner yarn, such as a 2/30s, for this and preferably in a wool, or other fibre, that can be heavily steam pressed without losing its shape, such as cotton. It is possible to knit this in a thicker acrylic, the same yarn as we have used for all the other samples, but this takes a little care, because the fibre will be "killed" and lose its springy nature when steam pressed. It will, however, keep its pleated construction very well and have very good draping qualities. It does need careful stretching lengthways on steaming, before setting the pleats with steam, heat and pressure with pressing. Otherwise treat exactly as for other yarns.

Make a circular row cast on over every needle as in diagram 7.

On completion of the cast on, transfer the stitches to the set up in diagram 8.

This hardly looks like a rib at all and of course it is not one that would be used for starting a garment such as a sweater, but nevertheless, it is still a rib set up, one that is based on every needle rib.

Make sure that you work transferring all the back bed needles first as shown, then all the front bed needles as shown. This will ensure that you have the correct number of needles at the side forming part pleats. When knitting a garment, this would be important, as you need to have part pleats where the seams are to be. This will hide the actual seams within the pleat.

Knit about a 100 rows and then change to waste yarn and knit several rows before releasing from the machine.

SAMPLE 4

As soon as the fabric is released from the machine and the comb removed, it tries to form pleats on itself. This is because of the tensions set up within the fabric between the plain and purl stitches as we learned in last month's article. The pleats will be retained in the fabric because of this. If we now carefully steam press these into place, they will hold virtually permanently and a very good pleated fabric will result. This is not the only pleat setting, as I explained. Try to work out some of your own. Knit them and see how they turn out. Don't worry if they do not all work out first time as you thought or planned. You will be doing a lot towards building your own library of stitch patterns and types. "Mistakes" are never wasted. They often come in useful at a later time. So do keep the swatches that perhaps you feel don't work first time, as well as the ones that do. Machine knitters never make mistakes. They just invent new stitch patterns. This is worth remembering, because what you think is a mistake today, may well be your own special stitch pattern of tomorrow.

Next time we will look at adding pattern to ribs.

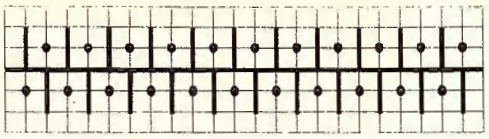


Diagram 1

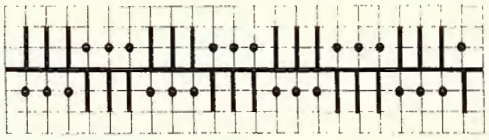


Diagram 2

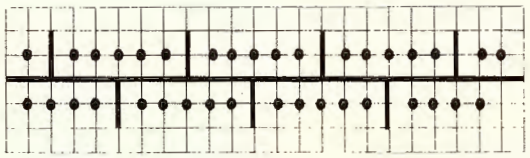


Diagram 3

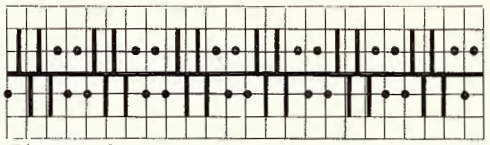


Diagram 4

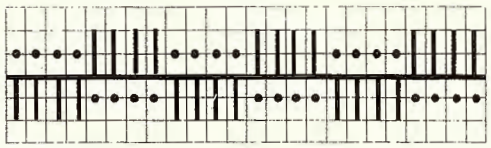


Diagram 5

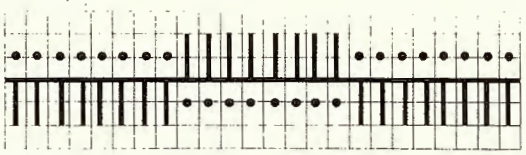


Diagram 6

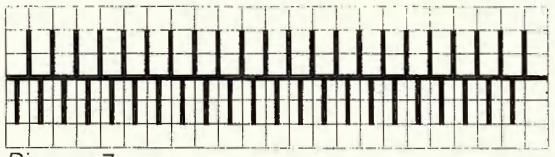


Diagram 7

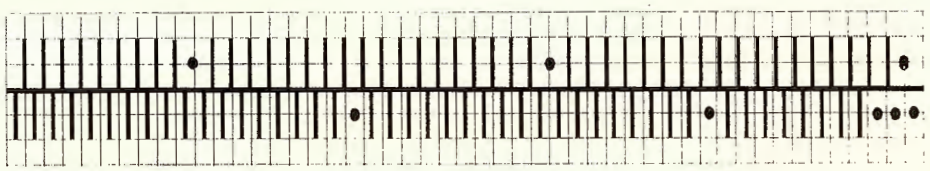
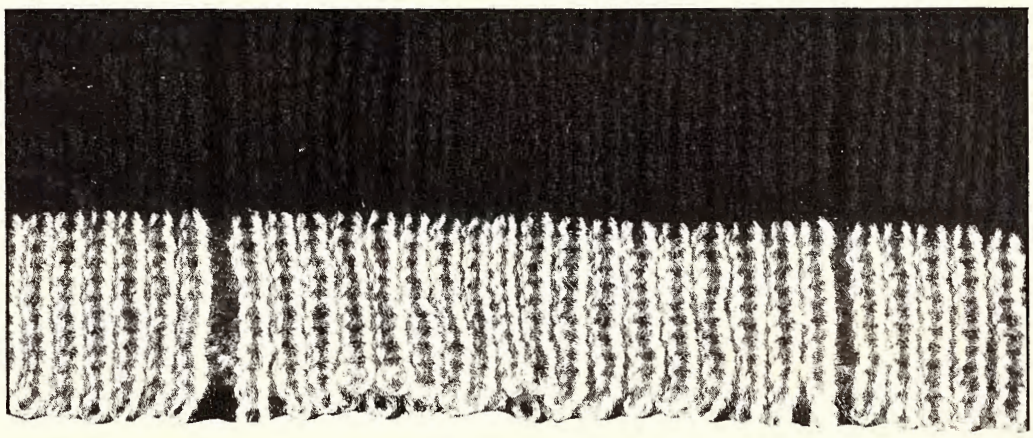


Diagram 8



Sample 4

KALEIDOSCOPE

BACK TO SCHOOL

After the holidays it's back to school for Miss MKM, or should we say "Rosie"?

Yes, that is the name that was the most popular among the children who wrote in with their suggestions. Thank you all for your postcards and we can now announce the winner of the Barbie doll presented by the makers, Mattel. The card we drew from among all the "Rosies" was sent in by 8-year-old Victoria Davies of Shrewsbury, Shropshire.

Well done Victoria and thank you children for helping us with Rosie's name. We are glad we did not have to choose from Matilda and Poppy and Susie and Sally – we just had to count the 'votes'.

So now it's time to get Rosie ready for the new school year. She has a skirt and blazer, a hat and scarf and matching hair ribbons and laces. Rosie's school colours are grey and blue but the uniform could easily be in the colours of your school.

Barbie, of course, is well known to all of you and you'll find her at your toyshop or store with all her latest outfits and accessories.

11 ROSIE'S SCHOOL UNIFORM

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De-Lux 4 ply,
A small amount in Royal Blue (MC) and School Grey (C).
Shirring elastic. 1 press stud.
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

HAT

Push 99 Ns to WP. Push every alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–4 and MC, K 10 rows. Using MT, K 1 row. Using MT–4, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st. 100 sts. Using MT+1, K 1 row. Using MT, K 30 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT–3, K 2 rows. Using MT–4, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Pull up gathering sts at top and secure, then join seam. Thread shirring elastic through hem and secure ends. Using MC, make a tassel and attach to top of hat.

SCARF

Using MC, cast on 30 sts by hand. Set RC at 000. Using MT, cont in stripes of 20 rows MC and 2 rows C, K 218 rows. Cast off.

MAKING UP

Join long seam. Fold scarf with seam down centre. Using MC, make 12 small tassels and attach 6 to each end.

SKIRT

MAIN PART

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and C, K 24 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT–1, K 59 rows. Using WY, K a few rows and release from machine.

WAISTBAND

Push 60 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT–2 and C, K 14 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT+1, K 1 row. Cast off.

STRAPS (KNIT 2)

Using C, cast on 5 sts by hand. Set RC at 000. Using MT–3, cont in circular cord knitting, K 130 rows. Cast off.

MAKING UP

Join back seam, leaving waistband seam open. Thread shirring elastic through waistband and secure ends. Join waistband seam. Sew straps to waistband, crossing over at back.

BLAZER

BACK

Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 152 rows. Make a lining by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off.

FRONTS (KNIT 2)

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 90 rows.

POCKET

Push 9 Ns at left and right to HP. Cont on rem 12 Ns. Using C, K 2 rows. Using MC, K 30 rows. Break yarn. Push Ns from HP to UWP. Using MC, K 62 rows. Make a lining by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off.

SLEEVES

Push 44 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, k 80 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off.

MAKING UP

N.B.: The wrong side for all pieces can be seen by checking the casting off (this is the lining of the jacket). Join shoulder seams for 5 cm, 2 in. Turn fronts inside out and join pocket seams, then join front seams. Turn to right side. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams on wrong side (lining), then on right side using mattress st. Fold back top corner of each front to make a lapel and secure with tiny sts. Sew on a press stud to front of jacket.

TWISTED CORDS (MAKE 4)

Using MC, cut a length 152 cm, 60 in long. Fold in half. Tie a loop at each end. Attach a loop to a door handle. Twist the other end, then fold in half, it will twist itself tog. Neaten ends.

MAKING UP

Use two cords as ribbons on doll's hair and two as laces in shoes.

PRESSING

Press school uniform carefully, if necessary.

A satchel could be made following instructions for 'bag' in April issue of *MKM*, Doll's Clothes on page 52.

School badges could be cut from washable felt and sewn on to blazer and hat with school name embroidered on to them.

A
+1=?

SPOTLIGHT

NEW COURSES

September is the start of the new academic year and nationwide, local authorities, colleges and individuals have machine knitting tuition on offer.

Here are details we have been given of some of the courses which represent the kind of tuition available. If we don't mention anything near you but have whetted your appetite, ask your local library for details of adult education day and evening classes.

Enrolment usually takes place during the week prior to the start of the course but always check with the college beforehand as, sometimes, places are booked quite early.

BRISTOL
East Bristol Adult Education Centre are running an Absolute Beginners Course on Tuesdays at 7.00pm, starting 17th September. There is also an Intermediate Class on Fridays at 7.00pm, starting 20th September. "An Introduction to the Ribbing Attachment" is a one day course on Saturday 12th October from 10.00am to 3.00pm. Another one day course, "An Introduction to Manual Patterning on Chunky Machines" will take place on Saturday 9th November from 10.00am to 3.00pm.

All classes will be held at East Bristol Adult Education Centre, Alexandra Park, Fishponds, Bristol. For enrolment telephone the centre on 0272 659231, or Sue Snook, the tutor on 0272 653012.

BUXTON
Janet Shirt will be running her evening classes again in the Community School in Buxton. At the time of going to press Janet has no details about when and where, but you can reach her, on 0298 22076, or the school, on 0298 23122, for more information. The classes will be aimed at beginners and intermediate knitters, although more advanced doubled-bed tuition is available if required.

CHESHIRE
The North Cheshire College is running various NWRAC/ULCI Home Machine Knitting Courses at the Museum Street Centre. The courses will be starting mid-September and enrolling will take place 2nd–6th September. For further details please telephone Judy on 0925 740386, Sue on 0942 36378 or Liz on 0942 35689.

DURHAM
Durham New College are offering a City & Guilds 790 Machine Knitting Course on Tuesdays from 9.00am–4.15pm, this is a two year course. They also have a Machine Knitting Non-Vocational Course for beginners and more experienced knitters on Tuesdays and Thursdays respectively, 7.00pm to 9.00pm. Further details from Framwell Moor Centre, telephone 091-386 2421. Enrolment is 3rd–5th September, 2.00pm to 8.00pm.

GLASGOW
Although I was unable to attend an exhibition of students' work at Cardonald College at the end of May, I know that this college has been providing machine knitting students with many skills and I seem to remember that one lady travelled regularly to the college from somewhere like Durham, to attend the course.

The college runs NWRAC and SCOTVEC courses at a variety of times and on several days of the week. Further details can be obtained from Isobel Bain, Lecturer, at the College at 690 Mosspark Drive, Glasgow G52 3AY.

LONDON
Ronit Bird wrote to us recently to let us know about two courses that she is involved with. Ronit said that she would very much like to see, in our September issue, an article about various classes that are available. Obviously, Ronit, you have not read MKM thoroughly, otherwise you would know that, space permitting, we publicise the information we receive about courses every month, not just in September. The following are the details Romit has given us.

Hendon College, Montague Road, London NW4, are running a 33 week beginners' course on Tuesdays from 1.00pm to 3.00pm and Thursdays at 7.30pm to 9.30pm, starting 17th September.

Westminster Adult Institute, Amberley Road, Paddington, are running a one year beginners' course held on Tuesday evenings from 7.00pm to 9.00pm. There is also a two-year City & Guilds Course being taught by Janet Nabney on Tuesdays from 10.00am to 3.00pm.

LOWESTOFT
Although Peggy Kent has retired from her knitting club, she is now running machine knitting classes in the Lowestoft area. There is a class on Tuesday mornings from 10.00am to 12.00 noon at St. Margaret's, Alexandra Road, while on Thursday evenings from 7.00pm you will find her at Reydon High school. The Workshop is in full swing on the first Saturday of the month from 10.00am to 3.00pm at Kirkley Middle School, Southwell Road, Lowestoft. You can reach Peggy on 0502 567094 for further details.

MANCHESTER
There will be machine knitting courses and workshops in the Calderdale and Greater Manchester area run by Betty Gannon. Betty is a machine knitting tutor who has recently completed the City & Guilds course and has now finished her City & Guilds Teaching Certificate course. She has been approached by a variety of area managers in the Adult Education field and is now recruiting in order to have the necessary numbers of students for courses and workshops. If anyone in the area is interested in the courses or workshops, you can reach Betty on 0706 812522.

POCKLINGTON
Brenda Ellis will be running her machine knitting classes again this autumn. Improvers will be meeting at the Folk Hall, New Earswick on Monday mornings from 9.30am. The Knitleader course runs on Tuesday from 2.00pm and meets at the same place. The Double-Bed Colour Changer group will meet at the same hall on Tuesdays in January starting at 2.00pm. The general machine knitting group will be meeting at Woldgate School, Pocklington on Thursday evenings from 7.15pm whilst the other machine knitting group will be held at the Primary School, Stamford Bridge, York, on Saturday mornings from 9.45am. Further details about all these classes can be obtained from Brenda on 0904 762255.

ROCHESTER
North Kent Adult Education, Medway Adult Education Centre, Eastgate, Rochester, have a series of machine knitting courses starting this autumn. A beginners' course is running both during the day and evening, whilst for improvers there will be day classes, including ribber techniques. For those interested in shape and colour within knitting there will be an evening class covering this topic. Enrolment is by post, but please telephone the college on 0634 845359 for further information about times and prices.

ROYSTON
Yana I. Tainsh is offering a series of day courses and weekend workshops covering a variety of subjects. The classes and workshops cover single and double bed Japanese machines and whether you are a beginner or more advanced knitter there is room for you. The venues are in Royston, Bishops Stortford, Ware, Stevenage, Hitchin and Baldock. The day courses run for two hours each, once a week for eight weeks, whilst the weekend workshops are either one or two days, and run from 10.00am to 4.00pm. Subjects covered include Cut and Sew, Ribber Techniques and Knitting For Profit. Yana also offers private tuition on all Japanese machines. For further details contact Yana at 9 Riverside, Buntingford, Herts SG9 9HJ.

SELBY
Mrs M. A. Squires wants me to ask if anyone has a machine under the bed in the Selby/Sherburn area of North Yorkshire, then you might like to know that beginners' and improvers' classes are starting in September. Mondays from 1.15pm at Selby College, Abbots Road and Tuesdays, 7.00pm at Sherburn High School. Margaret Squires will be tutoring and further details can be obtained from her on 0757 268258.

SOLIHULL
If you are in the Solihull area, do you know that the Solihull College of Technology run a whole selection of Fashion Design and Machine Knitting Courses. Some are for one term, some for a year, and B. Tech and U.L.C.I. both run for two years.

Eileen Cashmore told us about the courses and asks why, if Solihull can put together courses

why not other colleges? I think they do as you will see below, but some do not promote the fact and others are simply short of funding. This is why so many classes close.

Apparently, there are 25 machines at the college, although they like to keep classes to around 15 to 18. There are also many facilities for the disabled and courses include students requiring social or therapeutic training, or those with learning difficulties.

For all enquiries about the courses, please telephone Eileen Cashmore on 021-733 2200, ext. 40 at the College or 021-475 5326.

WARLINGHAM
Anne Kent is running a series of workshops in the Mission Hall, Chapel Road, Warlingham, Surrey. The cost is £15.00 per Workshop and there are a whole variety of subjects to choose from. The courses run from 10.00am to 3.30pm. Further details can be obtained by sending an SAE to Anne Kent at 28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF.

YORK
A City & Guilds machine knitting course will be running at York College of Art & Technology starting in September with Pam Spooner as the tutor. Further information can be obtained by contacting Mrs. W. Goodwill, School of Community Studies YCAT on 0904 704141, ext. 255.

CREATIVE MACHINE KNITTING EXHIBITION

For the past two years Diane Bennett has been tutor for the City and Guilds machine knitting course at Sandhurst Further Education Centre which is part of Bracknell College. At the beginning of June the class held an exhibition to demonstrate their work throughout the two years. Here Diane tells us all about it.

Is it really two years since we met as a class for the first time? A group of enthusiastic machine knitters starting this new City and Guilds course. I wonder if we would have been here today with this exhibition of work if we had realised what was involved? Although there have been problems, I don't think either my students or I would have missed it!

A change of syllabus half way through the course was just one of the minor problems which we encountered on the way! However, I know that the second year has been more enjoyable since the threat of written examinations has been removed. The assessment is now based entirely on the practical work, which makes up our display. Each student is required to submit ten design ideas, a portfolio of knitted samples and four garments. Say it quickly and it may not sound much, but a lot of thought, effort and hard work has gone into each item on display.

Each garment is based on a design theme, and the ideas cover a very wide range from antlers to a wooden toucan. Samples of development show how the student envolved her garment from the original idea. Design boards, like the one in the photograph, illustrate this even more clearly. Although some are based on set themes, many visitors remark on the enormous variety of items on display.

We are all delighted with the number of visitors – over 250 on the two days. Those without machines are amazed when they see what is possible, while the knitters are, as usual, fascinated by the ideas, techniques, yarns etc. The students are in great demand to answer questions and discuss the course and are delighted by the interest shown by our visitors.

Are you thinking of enrolling for the course starting in September? If so, you must be prepared for some hard work, some problems and some times when you wish that you had never started. But ask my students now and I know they will all tell you that they are delighted that they took and completed the course – and passed!

The new syllabus for the course if a very good balance between design and practical knitting. A list of colleges offering courses in Creative Studies is available from City and Guilds, 46 Britannia Street, London WC1X 9RG.

Diane is starting a new course at Sandhurst on 17th September.

If you want further information, please write to her at 9 Huntly Grove, Nailsea, Bristol BS19 2UQ. Enrolment forms are available from Sandhurst FE Centre, Owlsmoor Road, Owlsmoor, Camberley, Surrey, tel: 0344 778536.

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Ann Durkan Designs

TEACH-IN

This month I'm moving on to the holding position and its various uses.

Ann Kite

On all Knitmaster/Silver, Brother and Toyota machines, if you move the needles as far forward as they will go (that is, to the Holding Position) and change the holding lever(s) on the carriage to "hold", then the needles in the holding position will not knit.

The holding levers on Knitmaster/Silver machines are the Russell levers; I is the holding position, and II the knitting position. There are two Russell levers, and the one on the leading edge of the carriage (that is the edge nearest the knitting at the beginning of the row) controls what happens on that row. Normally both levers are set to I when you have needles you want to hold.

The Brother and Toyota (950 and 901) have one holding lever at the left of the carriage, labelled N and H on Brother, and O and I on Toyota. H or I is the holding position, N or O the knitting position. I think the N on Brother stands for normal, though I always think of it as "N for Knit"!

If you remove the carriage from the needle bed and turn it over and operate the holding levers, you will see the cams that direct the needle butts move.

When the holding lever is in the holding position, the butts of the needles pass straight through the channel at the front of the carriage (immediately behind the sinker plate) and so they do not knit.

When the holding lever is in the knitting position, the needle butts are directed away from this channel into the main area of the carriage and are knitted and moved back to the working position.

The holding position is very important in machine knitting. It has many uses. There is the obvious use of holding one side of the neck of a garment while knitting the other. Less obvious uses are actually shaping a round neck using the holding position, shaping shoulders, shaping gores and flares in sideways knitted skirts, shaping the curve on the hem of a skirt knitted from hem to waist, knitting pockets and geometric intarsia.

Once again this is an article to read and knit through at your knitting machine. I am going to suggest a series of exercises that show how the holding position can be used. The numbers in brackets refer to a Chunky machine.

BEGINNERS WHO HAVE FOLLOWED ANN'S NEW SERIES SHOULD NOW BE FEELING QUITE ACCOMPLISHED

EXERCISE 1

Cast on 60 (30) stitches and knit about 30 (15) rows finishing with the carriage at the right. Put all the needles to the left of centre to the holding position and put the carriage to hold. Hang a claw weight on the knitting just to the right of centre. You want it at the left of the working needles, but not under the holding needles.

Now knit another 30 (15) rows. Only the needles on the right of the machine are knitting. As you knit move the claw weight up every 10 (5) or 15 (7) rows. The weight must pull down on the left edge of the right half of the knitting in order for it to be knitted properly. The knitting that is being held pulls up on the left edge of the knitting that is being knitted and prevents it being knitted off properly. The claw weight counteracts this.

After knitting about 30 (15) rows, stop with the carriage at the right and break the yarn. Now, with the carriage still set to hold, pass it to the left. The right half of the knitting is stripped off and the left half remains on the needles in hold. Return the needles in working position (that is, those to the right of centre) to the non-working (A) position.

Return the holding lever(s) to the knit position, re-thread the carriage and knit across. The needles in the holding position will be knitted back to the working position. One word of caution – when you re-thread the carriage, hold the end of the yarn well back under the table. If you hold the yarn towards you, you may drop all your stitches as you go across for the first time. Now knit another 30 (15) rows, then strip the knitting off the machine.

Wrapping the first needle in holding position.

You've now knitted a piece of knitting which divides half way up into two straight pieces. If you had decreased along the centre edges you would have knitted a V-neck.

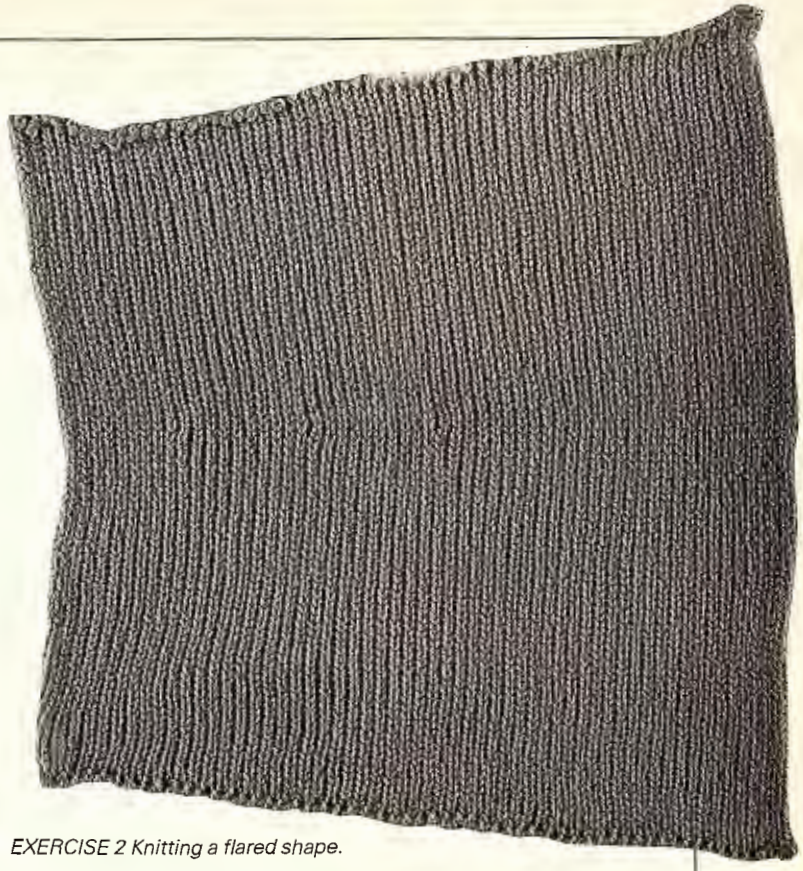
You have also followed, though you didn't realise it, the first rule that applies when using the holding position. Rule Number One is "when bringing needles to hold the carriage must be at the opposite side of the needle bed to the needles being brought to hold". In the above exercise, the carriage was at the right when you brought the 30 (15) needles at the left to hold. You then knitted the right side first.

If you had brought the needles at the right to hold (when the carriage was also at the right), and then knitted the left side first, you would have created a loop of yarn over the holding needles on the first row. When the carriage is at the right, the last needle knitted is the right hand edge needle. If the needles on the right are brought to hold, the yarn has to travel from the right edge needle *over* the holding needles in order to start knitting the needles on the left.

EXERCISE 2

Now another exercise. Again cast on 60 (30) stitches, and knit 30 (15) rows finishing with the carriage at the left this time. (All these exercises can be done from a starting position with the carriage on either the right or left. To start at the opposite side to the one I mention, reverse all the directions. However, it's easier to write about clearly if I give you a specific side to start from.) Bring 10 (5) needles at the right to hold and put the carriage to hold. Now knit 1 (1) row. If you were to knit straight back now you would get a little hole between the holding needles and the working needles. To prevent this, take the yarn under the first needle in holding position and over the rest, in *front* of the sinker posts. This is called wrapping the first needle in holding position. Now knit back. The carriage should now be at the left. Now bring another 10 (5) needles at the right to holding position. Knit 1 (1) row, wrap as before, and knit back. Bring 10 (5) more needles to hold at the right and knit 2 (2) rows as before, remembering to wrap the leftmost holding needle when the carriage is at the right. Continue like this until you've only 10 (5) needles left in working position at the left edge. The carriage should be at the left at this point. Now bring the 10 (5) needles in holding position at the left side of the holding needles back to upper working position. That's labelled "C" on Knitmaster/Silver, and "D" on Brother and Toyota. The easy way to locate this position is that the open latches of the needles should be just in front of the sinker posts. Now as you knit to the right, the needles in upper working position will knit back to the working position. As before, when the carriage is at the right, wrap the leftmost needle in the holding position, and knit back to the left. Carry on bringing 10 (5) needles on the left edge of the holding needles back from the holding position to upper working position every 2 (2) rows, when the carriage is at the left, until all the needles are in working

EXERCISE 1 Dividing the knitting.



EXERCISE 2 Knitting a flared shape.

position. Remember to wrap the leftmost needle in the holding position when the carriage is at the right. Once all the needles are back in working position, knit another 20 (10) rows and strip the knitting off the machine. The left edge of the knitting should be shorter than the right (viewed from the knit side). You have knitted a flare. If this was a sideways knitted skirt, the left edge would be the waist, and the right edge the hem.

You have also applied three more rules for using the holding position. Rule Number Two is, "when bringing needles from the holding position to the upper working position the carriage must be at the opposite side of the bed to the needles being moved". If you find this difficult to apply when you have lots of needles in holding position and very few in working position, you can state it another way. That is, "when bringing needles from holding position to upper working position, there must be some needles in working position between the needles being moved and the carriage".

Rule Number Three states that "when using the holding position for shaping, there must not be more than two rows between bringing groups of needles to holding position – or from holding position to upper working position". (By shaping, I mean as opposed to using it for holding one side of the knitting while knitting the other entirely separately, as we did in the first exercise). Rule Three means that you can only use holding position for shaping gentle slopes or curves. If you knit four or more rows between moving groups of needles, you find that you get bunches of knitting where one group joins another. Try it and see.

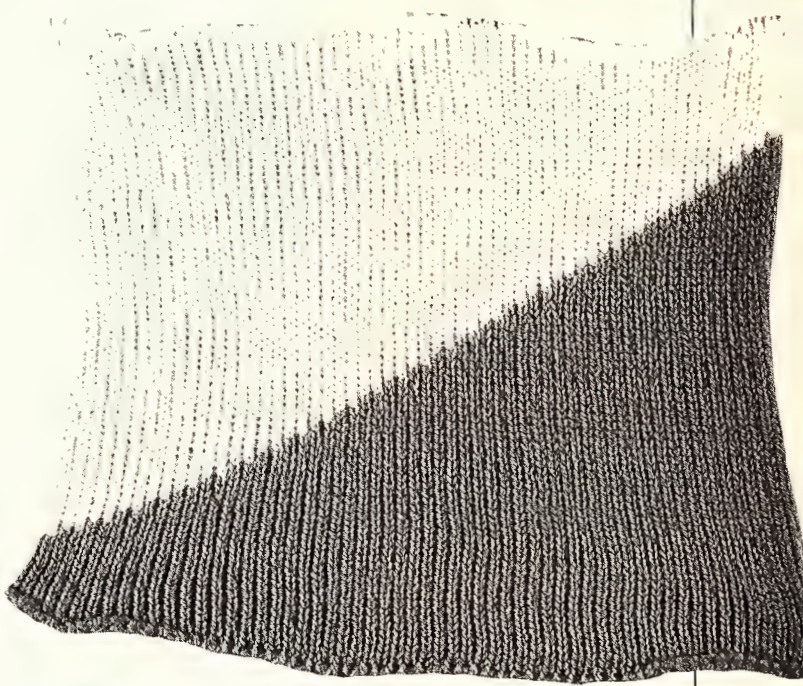
Rule Number Four says that "when using the holding position for shaping, you wrap the edge holding needle (the one next to the working needles) when the carriage is on the same side as the holding needles".

EXERCISE 3

Next, an intarsia sample. Cast on 60 (30) stitches and knit about 10 (5) rows, finishing with the carriage at the left. Put 2 (2) needles at the right to holding position, and set the carriage to hold. Knit 1 (1) row. Wrap the leftmost needle in holding position and knit back. Repeat this, bringing two needles at the right to holding position every time the carriage is at the left and wrapping the leftmost needle in holding position when the carriage is at the right, until all the needles are in holding position. The knitting is now a very odd shape. The left side is much longer than the right. Break the yarn, and with the carriage still set to hold, pass the carriage to the right of the machine. Move two needles at the right to upper working position.

This is an exception to Rule Two. There won't be any needles in working position between the carriage and the needles in upper working position.

Re-thread the carriage with a yarn of different colour. Knit one row, wrap the rightmost needle in holding position, and knit one row back to the right. Repeat this, bringing two needles at the right of the holding needle from holding position to upper working position every time the carriage is at the right and wrap the rightmost needle in holding position every time the carriage is at the left, until all the needles are in working position. Then knit a few rows and strip off.



EXERCISE 3 Knitting a geometric intarsia.

This is a very simple example of geometric intarsia knitted using the holding position. Picture intarsia of course needs an intarsia carriage.

I hope these exercises have given you an idea of the versatility of the holding position. I haven't tried to teach you know to knit a sideways knitted skirt or an intarsia sweater, but just show you what can be done using the holding position.

Next month I'll be writing about using the holding position to shape a round neck. Finally, if when using the holding position you get a greasy line across the knit side of your knitting, put a *little* surgical spirit on a piece of cotton wool and clean the sinker posts. Even if they don't look dirty, they may have oil on them. I imagine they're oiled before leaving the factory in order to keep them in good condition in transit. If you pack your machine away for any length of time, you should replace this oil before doing so.

12 CHILD'S SWEATER WITH DUCKS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility and with or without a ribber.

MATERIALS

Spectrum Detroit DK.
3 [3, 4, 4] × 100g balls in Arctic Grey (MC).
Spectrum Detroit Dinky.
1 [1, 1, 1] × 25g ball in Royal (A).
1 [1, 1, 1] × 25g ball in Ruby (B).
1 [1, 1, 1] × 25g ball in Smoke (C).
1 [1, 1, 1] × 25g ball in Malachite (D).
1 [1, 1, 1] × 25g ball in Juniper (E).
1 [1, 1, 1] × 25g ball in Gold (F).
2 stitch holders.
MACHINES WITHOUT RIBBER
Pair of 3¼ mm knitting needles.
GARMENT WEIGHT
Finished garment in second size weighs 200g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit chest 61 [66, 71, 76] cm, 24 [26, 28, 30] in.
Actual size 70 [76, 80, 84] cm, 27½ [30, 31½, 33] in.
Length to shoulder 38 [41.5, 45.5, 49] cm, 15 [16½, 18, 19¼] in.
Sleeve seam 26 [29, 31.5, 34.5] cm, 10¼ [11½, 12½, 13½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 29 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
MACHINES WITHOUT PUNCHCARD FACILITY
Work from chart and adjust instructions as appropriate.
CABLE PANELS
* Keeping ribbed sts correct, cross 2 sts at right behind 2 sts at left. K 6 rows. Rep from * throughout.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 36 [39, 41, 43] Ns at left and right of centre 0 to WP. 72 [78, 82, 86] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 18 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Using 3¼ mm needles and MC, cast on 72 [78, 82, 86] sts and work 5 cm, 2 in, in K 1, P 1 rib. Push 36 [39, 41, 43] Ns at left and right of centre 0 to WP. 72 [78, 82, 86] Ns. With carriage at right, transfer sts to machine needles.
ALL MACHINES
Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 5 rows. Remove card. Cont in st st and MC *. K 83 [93, 105, 115] rows.
SHAPE NECK
Using a length of MC, cast off centre 16 sts. Push 28 [31, 33, 35] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. K 2 rows. Cast off rem 20 [23, 25, 27] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

POCKET LININGS

Using MC, cast on 18 sts by hand. Set RC at 000. Using MT, K 26 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 23 [27, 29, 33] rows.
PLACE POCKET LININGS
Counting from centre 0, slip sts 13 to 30 inclusive on to st holders. 18 sts. With P side of pocket linings facing, replace sts of last row worked in MC on to empty Ns. Unravel WY. K 6 rows. Drop the 19th and 24th sts at left and right of centre 0 6 rows down and pick up as for ribbing. Work 4 st cable panels over 20th to 23rd sts. K 44 [50, 60, 66] rows. RC shows 80 [90, 102, 112].
SHAPE NECK
Using a length of MC, cast off centre 10 sts. Push 31 [34, 36, 38] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 20 [23, 25, 27] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 20 [21, 22, 23] Ns at left and right of centre 0 to WP. 40 [42, 44, 46] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 5 rows. Remove card. Cont in st st and MC. Shape sides by inc 1 st at each end of next and every foll 5th [5th, 6th, 6th] row until there are 60 [64, 68, 72] sts. K 9 [12, 4, 6] rows. RC shows 62 [70, 78, 86] and work measures 21 [24, 26.5, 29.5] cm, 8¼ [9½, 10½, 11½] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 32 [34, 36, 38] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 18 rows. Transfer sts for st st. With P side facing, replace 40 [42, 44, 46] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+7, K 1 row. Cast off
MACHINES WITHOUT RIBBER
With P side facing and using 3¼ mm needles, pick up 40 [42, 44, 46] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 8 sts evenly. 32 [34, 36, 38] sts. Work 5 cm, 2 in, in K 1, P 1 rib. Cast off in rib.

POCKET TOPS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 18 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 8 rows. Transfer sts for st st. With P side facing, replace 18 sts from st holder on to Ns. Using MT+7, K 1 row. Cast off.
MACHINES WITHOUT RIBBER
With P side facing and using 3¼ mm needles, pick up 18 sts from st holder. With K side facing and using MC, work 2.5 cm, 1 in, in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 88 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 8 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 40 sts around back neck and 48 sts around front neck and place on to Ns. Using MT+7, K 1 row. Cast off.
MACHINES WITHOUT RIBBER
With K side facing and using 3¼ mm needles, join in MC and pick up and K 48 sts around front neck and 40 sts around back neck. 88 sts. Work 2.5 cm, 1 in, in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves matching centre to shoulder seam. Join

78▶

12

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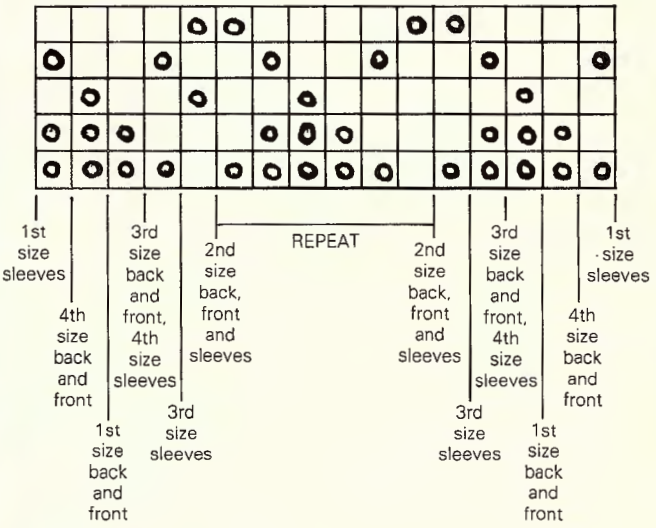
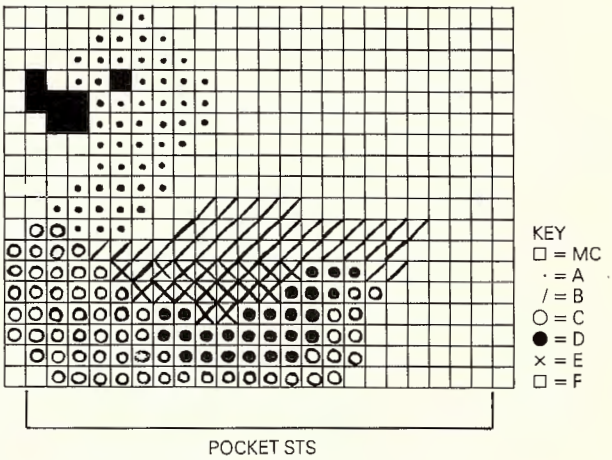
side and sleeve seams. Catch down ends of pocket tops neatly to right side and pocket linings lightly to wrong side. Swiss darn duck motif on left pocket, starting top of duck's head on 3rd row down from pocket top and approx 4 sts in from inside edge of pocket. Rep for right pocket, working motif in reverse.

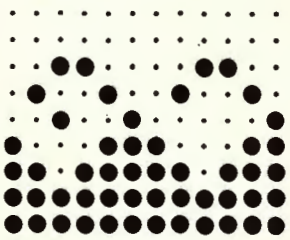
FAIR ISLE CHART



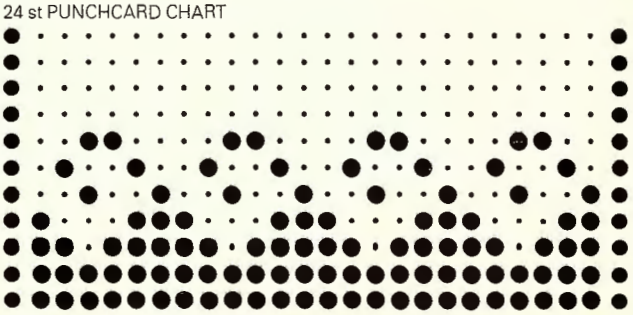
MOTIF



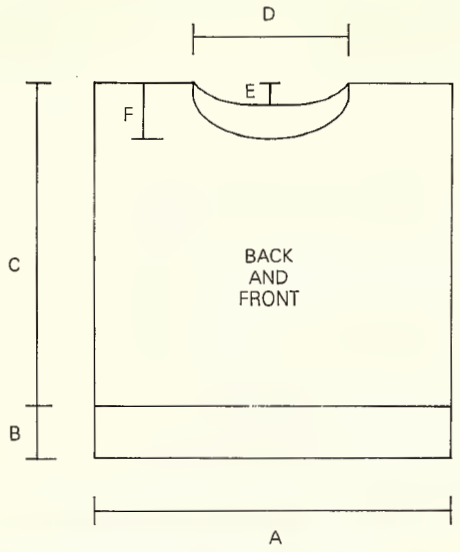
12 st PUNCHCARD CHART

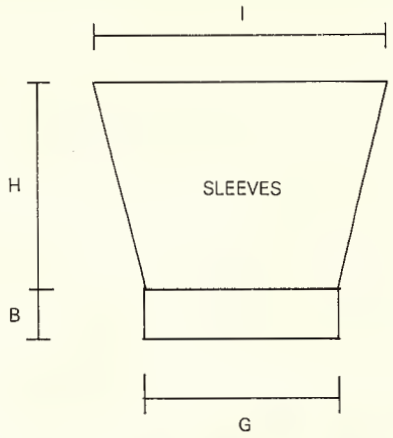


24 st PUNCHCARD CHART



On a blank card, punch 2 rows of holes as usual, then punch these 5 rows.





A = 36 [39, 41, 43] cm
B = 5 cm
C = 33 [36.5, 40.5, 44] cm
D = 16 cm
E = 2 cm
F = 5.5 cm
G = 20 [21, 22, 23] cm
H = 21 [24, 26.5, 29.5] cm
I = 30 [32, 34, 36] cm

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Each binder is designed to hold twelve issues of the magazine and has retention straps fixed to the spine to hold each copy. The hard cover binders are in maroon with gold blocking on the spine and will keep your magazines clean and tidy.

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YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

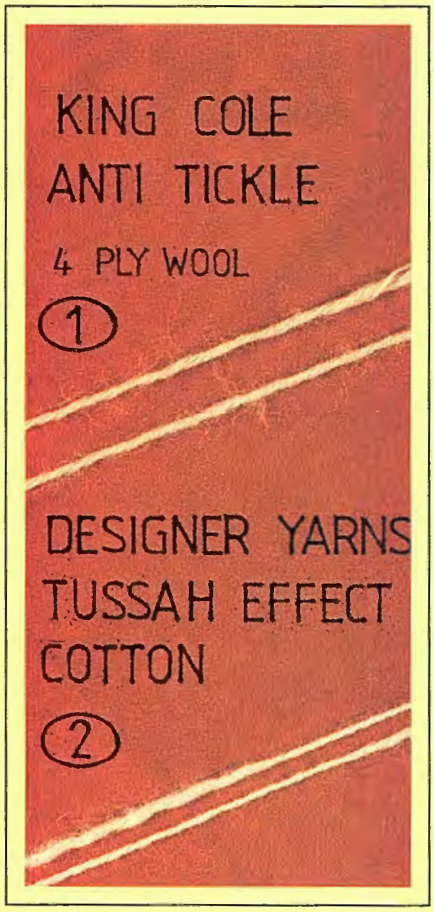
Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

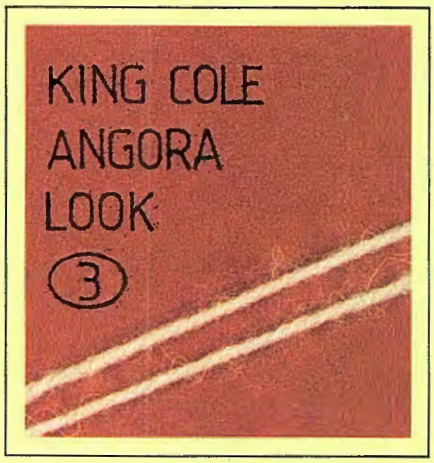
After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

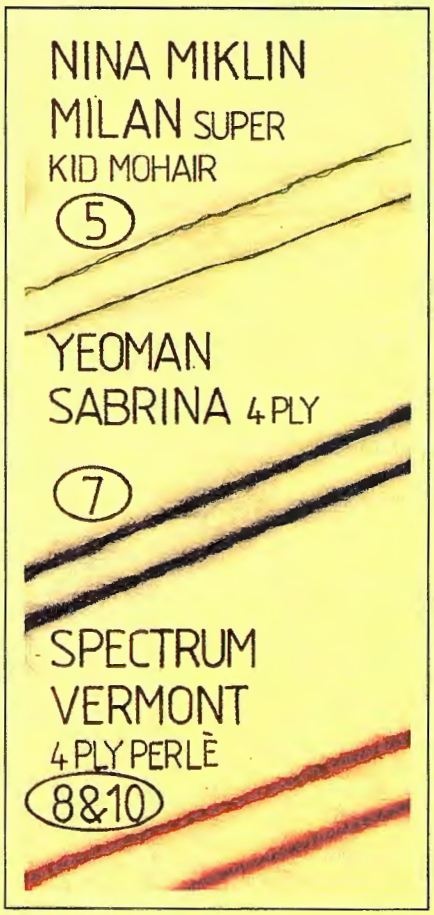
It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.







Bob's puzzle may take a little detective work but we've three super prizes this month which will take the mystery out of machine knitting for the winners.

COMPETITION

Bob Daw

WIN 3

Prizes with a difference from

Correspondence Courses in Machine Knitting

Direct Knitting

Yes, there will be three winners in this month's competition and each will be able to choose the course that fits her abilities. Courses allow up to two years for completion with a Diploma to aim for and they form The Direct Knitting Open Learning Scheme of which you can read more on page 85. We are sure that this out-of-the-ordinary prize will appeal to knitters from many levels of ability but, if you are a winner and feel you have nothing more to learn, you may choose yarns from the extensive range at Direct Knitting to the value of £50 so the only problem left to solve is Bob's puzzle.

WHO DONE IT?

Christie's Poirot and the unsurpassable Miss Marple, Sayer's Lord Peter Wimsey, Chesterton's Father Brown, Conan-Doyle's Sherlock Holmes or Dexter's Inspector Morse.

Super Writers breathing life into their super sleuths and endowing them with super powers of observation, logical and lateral thinking and unparalleled heights of detection.

Your hapless scribe does not, of course, claim kinship with those Greats but perhaps, inspired by their example, he detects that this month's prizes for the winners of our Competition illustrate that the people at Designer Sewing & Knitting have an imaginative flair to equal those little grey cells that uncovered the murderer of Roger Ackroyd.

Now to give yourself an opportunity to claim that prize, you don't have to don the old deer-stalker hat, sport a carefully groomed moustache, assume clerical garb or even down the odd pint or two with Sgt. Lewis. Dear Machine Knitter, all you need do is to solve a few clues carelessly left by himself at the scene of this month's crime, note those solutions in the grid and therefrom extract the guise of the character revealed in the fourth vertical.

Aforesaid character is yet another diagnostic genius and Great Truth Discoverer who knows precisely wot's wot and wot aint. Temporary, Acting, Unpaid, Deputy Marshall Anne of the MKM Interpol welcomes your entry form by September 30th – it might well see you take a bow as Detective Extraordinnaire.

CLUES

1. Irritating
2. Windy board game?
3. Distance emotionally with unusual ending
4. *Moral pet* of the secular state
5. Cast a spell at the gate
6. *A rich man* with a casting vote
7. Where to *tan a Nazi* in Africa?
8. A *large tin* is a necessary component
9. Authorised, Revised, Standard???
10. Reinforce *the panel* if he should sit on it
11. Appropriate vessel for Sherry
12. Matching pairs in *stew tins*
13. The odds are against him being the favourite
14. Sickened by an *older vet*
15. Annually commenced longing?

1	A							
2	D							
3	E							
4	T							
5	E							
6	C							
7	T							
8	I							
9	V							
10	E							
11	S							
12	T							
13	O							
14	R							
15	Y							

COMPETITION RULES

1. Only entries on forms cut from the magazine will be accepted. You should send your entry form to September Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th September 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

COMPETITION ENTRY FORM IS ON PAGE 85

13 RABBIT JUMPER AND BLANKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply.
1 [1, 1] × 500g cone in Daytona (MC).
1 [1, 1] × 500g cone in Smoke (C).
3 small buttons.
Crochet hook.
BLANKET
1 × 500g cone in Daytona (MC).
1 × 500g cone in Smoke (C).
3.5 metres, 4 yards matching ribbon (approx 7.5 cm, 3 in wide).
Note: 1 cone of each colour is sufficient to knit both jumper and blanket.
GARMENT WEIGHT
Finished garment in second size weighs 80g. Blanket weighs 430g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

JUMPER
To fit chest 46 [51, 56] cm, 18 [20, 22] in.
Actual size 50 [55, 60] cm, 19¾ [21¾, 23¾] in.
Length to back neck 22 [26, 29.5] cm, 8¾ [10¼, 11¾] in.
Sleeve seam 20 [22, 24.5] cm, 8 [8¾, 9¾] in.
BLANKET
Knitted width 58 cm, 23 in.
Knitted length 83 cm, 32¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. Count Ns in NWP as sts throughout.

KNITMASTER ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 machines or right light on for other models).

JUMPER

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 41 [45, 49] Ns at left and right of centre 0 to WP. 82 [90, 98] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 18 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 40 [45, 49] Ns at left and 40 [44, 49] Ns at right of centre 0 to WP. 80 [89, 98] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1ST SIZE
Inc 1 st at each end.
2ND SIZE
Inc 1 st at right edge.
ALL SIZES
82 [90, 98] sts.
ALL MACHINES
Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 36 [48, 60] rows. Work measures 14 [17, 20] cm, 5½ [6¾, 8] in.
SHAPE RAGLAN ARMHOLES
Cast off 8 sts at beg of next 2 rows **. Dec 1 st at each end of every alt row until 44 [54, 64] sts rem, then on every row until 28 [30, 32] sts rem. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for back to **. Dec 1 st at each end of every alt row until 54 [60, 66] sts rem.
SHAPE NECK
Note patt row on card. Using nylon cord, K 33 [37, 41] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll alt row and, *at the same time,* cont to dec at raglan edge on every alt row from previous dec until 11 [17, 23] sts rem, then on every row until 6 sts rem. Cont to dec at raglan edge only until 1 st rem. Fasten off. With carriage at right, unravel nylon cord over 12 [14, 16] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 29 [30, 31] Ns at left and right of centre 0 to WP. 58 [60, 62] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 28 [30, 31] Ns at left and 28 [29, 31] Ns at right of centre 0 to WP. 56 [59, 62] Ns. Work as for back from * to *.
1ST SIZE
Inc 1 st at each end.
2ND SIZE
Inc 1 st at right edge.
ALL SIZES
58 [60, 62] sts.
ALL MACHINES
Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 8th row until there are 74 [78, 82] sts. K 3 rows. RC shows 60 [68, 76] and work measures 20 [22, 24.5] cm, 8 [8¾, 9¾] in.
SHAPE RAGLAN TOP
Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 44 [48, 52] sts rem, then on every row until 12 sts rem. Using WY, K a few rows in st st and release from machine.

NECKBAND

Join raglan seams, leaving right front raglan open.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 90 [94, 98] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 8 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 89 [95, 98] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 4 rows. Using MT–2, K 9 rows. Using MT–1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
1ST SIZE
Inc 1 st.
2ND SIZE
Dec 1 st.
ALL SIZES
90 [94, 98] sts.
ALL MACHINES
With P side facing, pick up 16 sts down right side of front neck, 12 [14, 16] sts across front neck, 16 sts up left side of front neck and place 1 st on to each N, replace 12 sts from left sleeve on to Ns, placing 2 sts tog on to next N, 1 st on to each of next 8 Ns and 2 sts tog on to next N, replace 28 [30, 32] sts from back neck on to Ns, placing 2 sts tog on to next N, 1 st

84▶

on to each of next 24 [26, 28] Ns, 2 sts tog on to next N, replace 12 sts from right sleeve on to Ns, placing 2 sts tog on to next N, 1 st on to each of next 8 Ns and 2 sts tog on to last N. Unravel WY. Using MT+1, K 2 rows. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 30 [32, 34] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 4 rows. Counting from left edge, make buttonholes over 3rd and 4th, 13th and 14th, 23rd and 24th sts. K 4 rows. Transfer st for st st.

MACHINES WITHOUT RIBBER

Push 29 [32, 35] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 4 rows. Counting from left edge, make buttonholes over 3rd and 4th, 13th and 14th, 23rd and 24th sts. K 9 rows. Make buttonholes over same sts as before. K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST SIZE

Inc 1 st at right edge.

3RD SIZE

Dec 1 st at right edge.

ALL SIZES

30 [32, 34] sts.

ALL MACHINES

With P side facing, pick up 6 sts from side edge of neckband on front, then 24 [26, 28] sts along raglan edge to 6 rows above cast off sts of armhole and place on to Ns. Using MT+1, K 2 rows. Cast off.

PRESSING

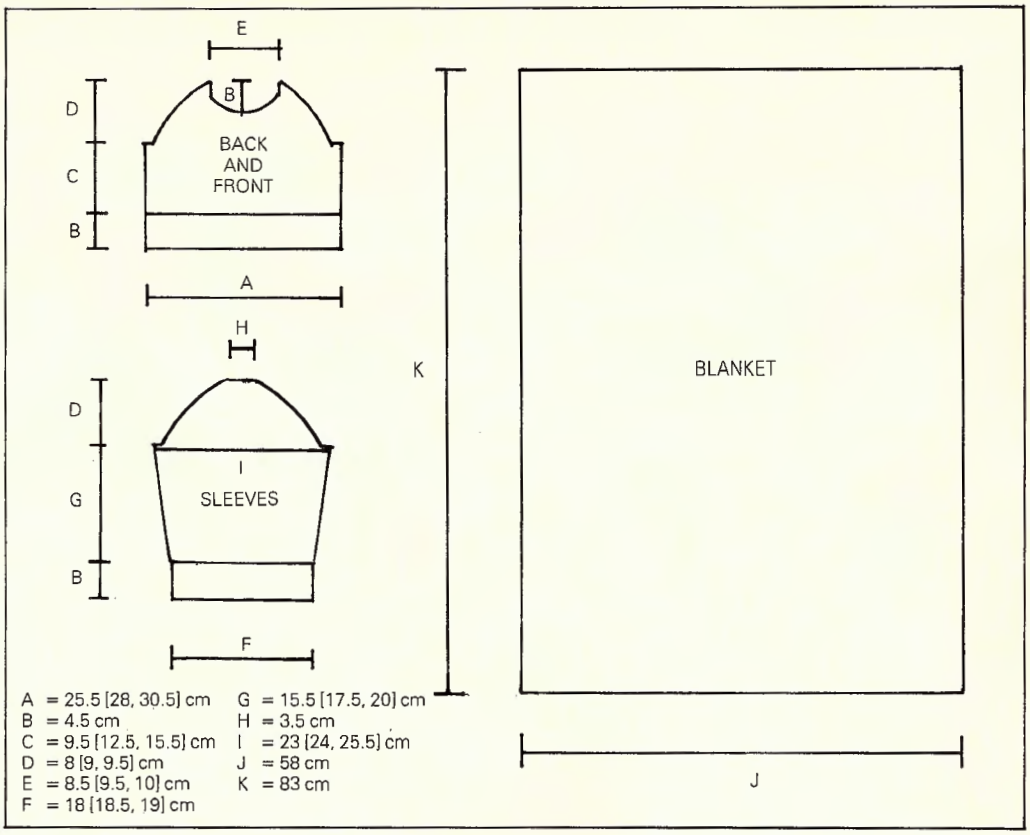
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

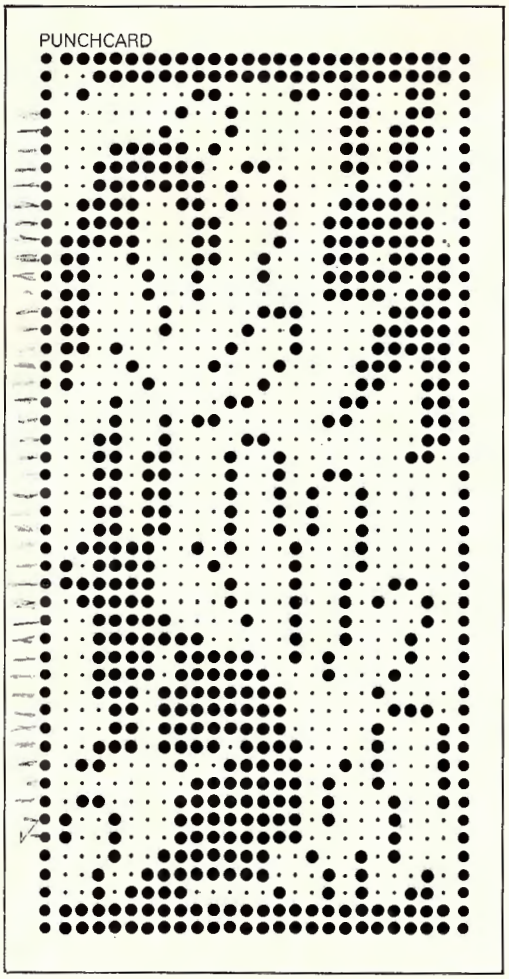
Join right front raglan seam up to band. Join side and sleeve seams. Using MC, work 1 row of double crochet along sleeve edge. Finish buttonholes and sew on buttons. Catch down lower end of band.

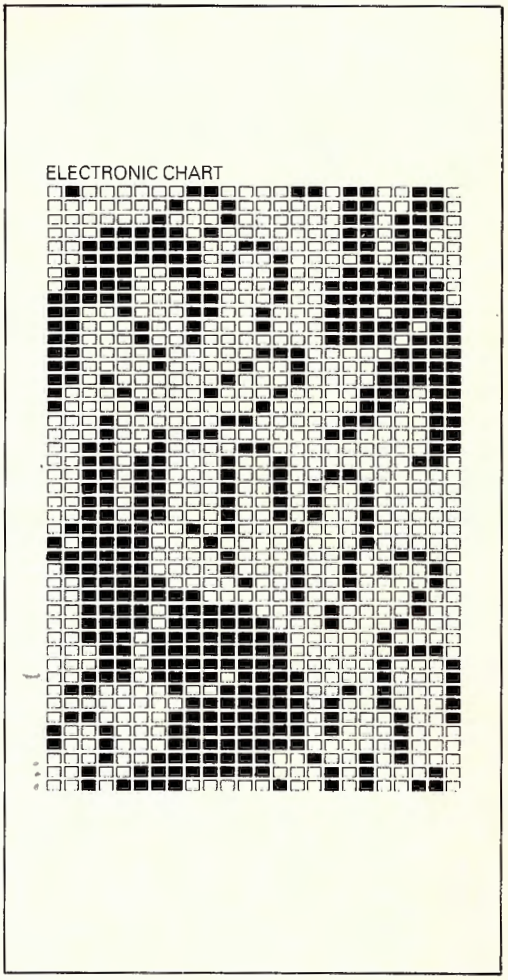
MACHINES WITHOUT RIBBER

Neaten end of band.



A = 25.5 [28, 30.5] cm
B = 4.5 cm
C = 9.5 [12.5, 15.5] cm
D = 8 [9, 9.5] cm
E = 8.5 [9.5, 10] cm
F = 18 [18.5, 19] cm
G = 15.5 [17.5, 20] cm
H = 3.5 cm
I = 23 [24, 25.5] cm
J = 58 cm
K = 83 cm





BLANKET

TO KNIT

Insert card and lock on first row. Push 93 Ns at left and right of centre 0 to WP. 186 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Using MT, K 315 rows. With C in feeder 1/A and MC in feeder 2/B, K 315 rows. Cont in st st and MC. Using MT−1, K 1 row. Pick up loops from first row worked in MC on to corresponding Ns. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams. Cut a length of ribbon for each side allowing at least 2.5 cm, 1 in extra for turning under. Fold each piece in half lengthwise and press. Sew ribbon over long edges of blanket using slip st on each side, following a straight line of sts. Trim ends. Sew ribbon over short ends in the same way, folding the ends under to hide raw edges.

Last Word...

Fax or 'phone 0386 833489 your direct line to our News Editor

Keni Freeman

PRIZE WINNERS

Mrs Kendall of Rhyl, Clwyd sent us this picture of her son Wayne and says he was "tickled pink" to win one of Mattel's Knit Magic knitting machines. So were we that one of the quite large number of boys to enter our Junior Crossword competitions, should be the first winner.

Wayne was hoping to win the prize for his niece Lucy Emma, seen with him and her Mum Katerina in the photograph. Let's hope Wayne will also be able to give her lessons in junior machine knitting.

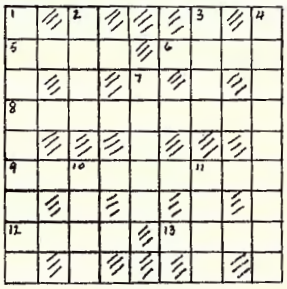
Winner of our May competition was Helen Hadfield of Bargoed, Mid Glamorgan. Wales obviously produces great crossword solvers as well as machine knitters!

In June the honours went to Lancashire when the winner was

Emma Hamlen of Nelson.

Helen and Emma also won a Knit Magic each so congratulations to all of you and thanks to Mattel for providing the prizes.

While we are speaking of the Junior Crossword Competition, who spotted last month's mistake? So sorry, here is the grid we should have printed.



POSTAL TUITION

So what happens when you live in the middle of nowhere, have just bought a machine and are looking for someone who can show you how to use it? The chances are that you cannot find anyone locally and this is where a "correspondence course" could be the answer.

Direct Knitting of Sheffield have recently launched an "Open Learning Scheme" with a series of correspondence courses and if you enter this month's competition (see page 81), you have a chance to win one. The courses cover many aspects of machine knitting and enable you to improve your personal standard and achieve the maximum benefit from your machine. Written by experienced tutors, the courses provide high quality tuition with clear and concise instructions to meet the needs of all ages and abilities.

Throughout each course, students learn and practice a wide variety of knitting techniques and on completing it satisfactorily, are awarded a Diploma Certificate. Courses currently available include Basic Knitting Courses, Advanced Courses, Ribber Courses and Passap/Pfaff Duomatic 80 Courses.

The Open Learning Scheme is the latest development of **Direct Knitting & Sewing Supplies** who have been in business for nine years with two retail shops, one in Sheffield and one in Doncaster. They are stockists of all the leading brands of coned yarn for machine knitting such as Bramwell, Forsell, Amber, Denys Brunton and Foxstones and are very competitively priced. Their fast, friendly and efficient mail order service means that orders are despatched the same day. Just send a large s.a.e. for a free shade card and catalogue and include a cheque/P.O. for £1.50 if you would also like the complete syllabus of the Open Learning Scheme (DKOLS).

The address is Direct Knitting & Sewing Supplies Ltd., 692 Attercliffe Road, Sheffield S9 3RP. Tel: 0742 449888.

From September 1, Pat Stapley will be holding knitting courses for beginners and improvers at the following centres:

Brockington College, Enderby, Leics.
Tuesday, 7pm – 9pm.
Phone number 0533 867944.

Tamworth College of Further Education, Staffs.
Thursday, 7pm – 9pm.
Phone number 0827 310202.

Both colleges are already taking bookings for September and further details of the courses can be obtained on the above numbers or from Pat on 0827 880176.

Some quick details about machine knitting classes in the Carlisle area starting in September.

There will be a beginner's class on Monday evenings and a Ribber work class on Wednesday evenings. Both classes will run for 20 weeks and are being taken by Mrs. Eileen Blood. They are part of the **Trinity Further Education Centre** and are being held at St. Aidan's School, Carlisle. Further details can be obtained from Eileen on 0228 22588.

Brenda Cavers wrote to us about the recent exhibition and competition that was mounted by her club. Brenda is part of a club in Leicester and the winner of the competition was Miss Shirley Tristram of Leicester. Prizes donated to the club included yarn from T. Forsell & Sons Ltd., Yorkshire Mohair Mill and Yeoman Yarns Ltd., plus two pattern books from Iris Bishop and a year's subscription from Machine Knitting Monthly. Congratulations to Shirley and well done to the club for showing the public what we are all about!

Just time to mention that Susan Lezear will be giving a talk entitled "**Link Your Computer to Your Knitting Machine**" at The Machine Knitting & Design Centre, Aldenham, Watford. Susan is a pioneer of this particular technique and I believe the session will be a "hands-on". Places are limited and the date is just a week away, Wednesday August 14th. Further details can be obtained from Kamalini Trentham on 0923 859242.

CLUBS

A new club has recently started up in the Gateshead area. **The Lyndhurst Knitting Club** meet at the Lyndhurst School, Beacon Lough Road, Low Fell, Gateshead every other Wednesday, except for school holidays. The meetings start at 7.00pm. Anyone interested can contact Edna Wiles on 091-482 3096.

The **Knowsley Machine Knitting Club** of Merseyside now meets on the first and third Tuesday of the month at 2.00pm and the second Wednesday and last Thursday of the month at 7.30pm. Meetings are still at the Knowsley Civic Hall and new members are welcome.

Another new club has started up, this time it's in Stapleford, near Cambridge. The **Cherry Knitting Club** meet at 8 Godwin Way on the first and third Thursday of the month at 10.00am. Further details can be obtained from Mrs K. Doggett on 0223 842706.

COMPETITION ENTRY FORM

(See page 81)

SEPTEMBER 1991

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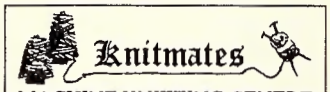

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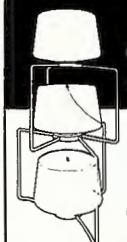

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THE EVENT?

MACHINE KNITTING SEMINAR & EXHIBITION

IN THE SOUTH WEST

DETAILS PAGE 43
15f26

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PFAFF DUOMATIC 80, four colour changer, Deco, U40, perfect £550. 0532 868635 (Leeds).

PASSAP DUOMATIC 80, Deco, four colour changer, form computer, excellent condition. £500 including books and yarn. 0686 688132 (Powys).

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SINGER 600 MEMO II. As new. £300. 06285 29974 (Bucks).

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BROTHER LINKER carriage, new, boxed. Cost £65 accept £30. 0689 862541.

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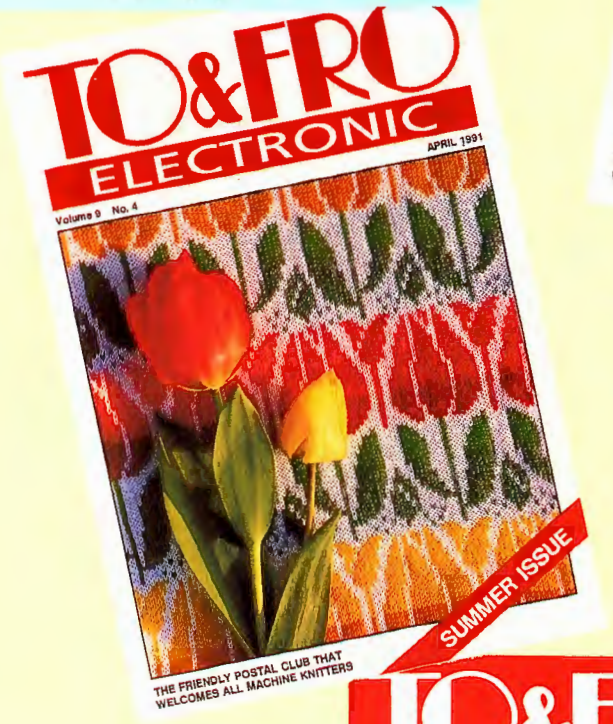

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THE YOLK FOLK

When news of the twins' **eggsploits** in medieval London was announced to the Yolk Folk, **Eggland** buzzed with an **eggcitement** it had never known before.

All the newspapers in the land, **Radio Eggland,** all the television channels were full of stories of the scenes witnessed by the Little Poaching twins.

Tales of **Reggie** and **Peggie, Eggmobile 1,** the Tower of London, St. George and the Dragon were on everyone's lips. It was far from surprising that the folk of **Eggland** were hungry for more **eggsamples** of all sorts of things that the twins and their fabulous time and space machine could reveal.

Many in the land were **eggstremely** interest in the past and wanted to learn more of the earlier history of the Tower of London. Some knew that parts of the original building owed much to the Duke of Normandy, who had defeated the Anglo-Saxon King Harold of England at the Historic Battle of Hastings in 1066.

So it came to be that the twins' next mission was to obtain a first hand account of how Duke William earned the title of William the Conqueror and was crowned King of England on Christmas Day in 1066 at Westminster Abbey, London.

It seemed that all the folk of **Eggland** gathered at Little Poaching to wish **Reggie** and **Peggie** a safe and successful adventure when the twins next took their places in **Eggmobile 1.** Whilst a whole forest of flags continued to wave and a host of farewells came from countless **Eggland** voices, **Peggie** glanced at **Eggmobile**'s time register and dialled the date of 14th October 1066 into the machine's memory bank. With a touch of the location panel and with a last friendly wave to all the well-wishers, **Reggie eggspertly** lifted the machine way into the skies of **Eggland** on its travels to a spot near Hastings, on the south coast of England.

"But why should a Duke from Normandy send an army from overseas to claim the English throne?" asked **Peggie.**

"Well, it's a bit complicated," **Reggie** replied, "but in those far off days, England and Normandy were closely related and it is said that the English throne had been promised to William two years earlier by the then King of England upon his death."

WHAT HAPPENED IN 1066?

"Perhaps we can learn more from **Mr. Greggory,** our history teacher when we return to Little Poaching," continued **Peggie.**

No more time for chatting, though, as **Eggmobile** finally hovered high above the setting of that age old battleground.

From their vision monitors, the twins could clearly see the opposing forces taking their battle positions as daylight broke on that fateful day of the 14th October.

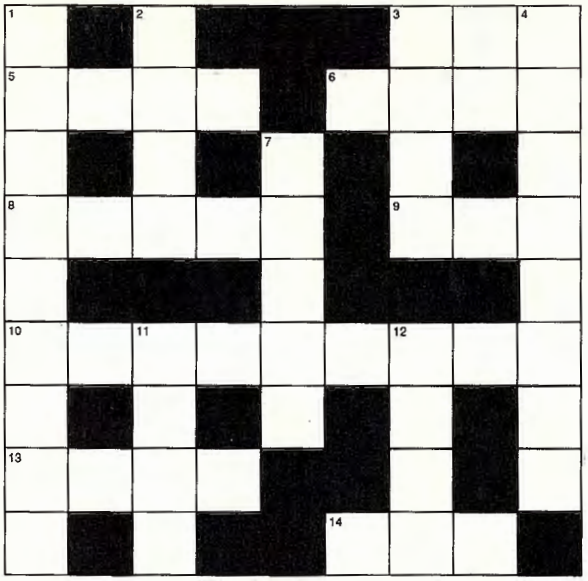
Harold's men were in a favoured place, high on a hill as they presented a wall of shields against William's army far below them on the lower ground. Indeed, all the Duke's archers were able to do was fire their salvos of arrows high into the sky in the hope that they would find a target behind the array of massed shields.

Harold's marksmen had the much easier task of firing at will at their enemy and the earlier exchanges in the battle swayed heavily in favour of Harold and his massed forces.

An attempt was made by the Duke's warriors to storm the hill but this was easily repulsed by Harold's men who inflicted great damage and loss of life on the invaders.

Unless there was a change in their battle plan, it seemed certain that a massive defeat would be suffered by the men from Normandy.

William called his leaders



JUNIOR CROSSWORD

Clues

Across

5. Adam and Eve's garden [4]
6. Wealthy [4]
8. Opposite to South [5]
9. Belonging to him [3]
10. Paul _ _ _ _ _ _ _ _ _, better known as Gazza [9]
13. Not make believe [4]
14. Colour [3]

Down

1. People aged from 13 to 19 [9]
2. Expensive [4]
3. _ _ _ _ and chips [4]
4. Spoken very, very quietly [8]
7. A goalkeeper, or a cricketer may do this with a ball [5]
11. Sailing the seven _ _ _ _ [4]
12. Left or _ _ _ _ away [4]

together for a counsel of war – they must somehow encourage the opposing army to leave the high ground, so they might contest the battle on more equal terms.

The plan they agreed on was to order William's troops to hastily retreat from the centre of his lines and reform his army on the left and right flanks.

The plan worked like magic.

Harold's men, seeing their opponents in retreat made a serious error. They felt that victory was theirs for the taking and charged headlong down the hill to engage their foe in hand-to-hand combat.

Too late they realised they had been completely outwitted. As they reached the lower ground, William's army sprung the trap. The centre line turned to face the oncoming horde, while the flanks of William's men encircled them from both sides. The battle continued throughout the day, but defeat for the English forces was never again in doubt.

Further news came that Harold had fallen mortally wounded on a spot marked in later years by the High Altar at Battle Abbey.

Duke William's conquest was not yet completed and his army had to fight other battles before all resistance was overcome for that battle near Hastings that was the most important in his quest for the English throne. It gave a date that most will remember and signalled the end of the Anglo-Saxon Kingdom.

Our twins were strangely silent on the return journey – perhaps they were a little sad to feel that so many disputes seemed to end in war and senseless pain and loss of life.

BLOOMING BEAUTIFUL

Well, boys and girls, here is the final list of place names for our invented land. As you know, I'm asking you to send me a map showing some of the place names from our lists, together with a few drawings of some of the plants shown on your map.

★

When you have completed your map, send it to me, Bob's yer Uncle, at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR to arrive not later than September 30th 1991.

★

Please let me know your name and address and also the name and address of your school if your entry is submitted on behalf of your class at school.

★

The prize for the winner is a super World Atlas, kindly donated by **Joanne Louise Books,** who are at many knitting exhibitions and who will be exhibiting again at the National Knitting Exhibition in Birmingham, at the end of October.

The winners of this competition will be announced in a future issue of The Korner. So get mapping and decorating and let me see those masterpieces of artistic achievement before the closing date.

This completes the list of place names:

Cauliflower Close;
Daffodil Drive;
Nasturtium Nook;
Waterlilly Wells;
Chrysanthemum Crossing;
Melon Manor;
Rose Road;
Plum Peaks;
Crocus Copse;
Gypsophillia Glade;
Pansy Pond;
Turnip Turning

PRIZE WINNERS:

For details of the winners of the first Junior Crossword competitions, please turn to page 85.

ANSWERS

Riversearch

River left over: FLEET

RIVERSEARCH

Once you have found all of the 21 rivers hidden in the squares, you'll notice that there are five letters 'left over'. Those 'left over' letters, when read from top to bottom, spell out the name of a river that flows beneath the streets of London. What is the name of that river, which, incidentally, also gives its name to one of the most famous streets in the world?

Our list of rivers:

AMAZON
AVON
CAM
DANUBE
DEE
DON
DOVE
EUPHRATES
LEA
LOIRE
NILE
OUSE
PO
RHINE
SEINE
SEVERN
STOUR
THAMES
TEES
TIBER
VOLGA

S	T	O	U	R	D	O	V	E
E	A	M	A	Z	O	N	P	O
V	O	L	G	A	C	F	L	U
E	U	P	H	R	A	T	E	S
R	T	E	E	S	M	H	B	E
N	I	L	E	A	E	A	U	N
E	B	D	O	N	V	M	N	I
T	E	R	I	O	L	E	A	H
E	R	E	N	I	E	S	D	R

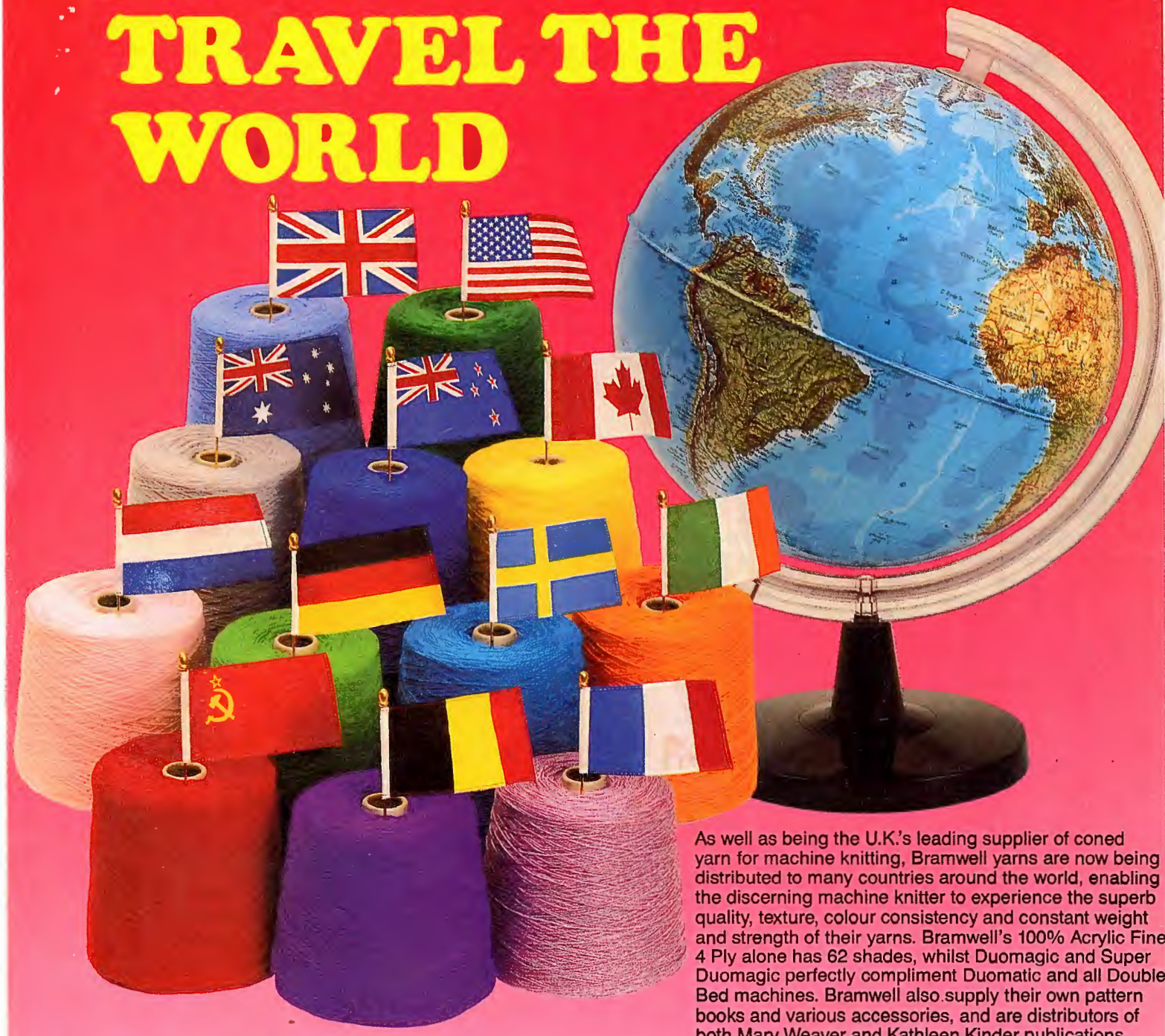
WIN YOUR VERY OWN KNITTING MACHINE

Mattel, one of the world's top toy companies, are sponsoring the Junior Crossword and the prize for the winner, drawn out of the post bag each month is a **Mattel Knit Magic.**

This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berks SL6 1RR. At the end of each month the first correct card drawn out of the post bag will receive a **Mattel Knit Magic.**

BRAMWELL YARNS TRAVEL THE WORLD



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